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AN
ACCOUNT
OF THE
LIVES and WORKS

Of the most Eminent
SPANISH *Painters,*
SCULPTORS and ARCHITECTS;
And where their several Performances
are to be seen.

TRANSLATED from the
Musæum Pictorium
OF
PALOMINO VELASCO. *W*


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ACCOUNT
OF THE
LIVES AND WORKS





T H E
P R E F A C E.

 *THE Person that prepared these few Sheets for the Press; having no other Advantage from them, than the Hopes of obliging the Lovers of these liberal Arts; flatters himself that the Curious at least, must be agreeably surprized, to find a new World of Artists,*

Artists, and an invaluable Treasure of Art, where the Generality, even of Men of Figure, did not so much as suspect, that there had been the least Taste or Notion of it. This little Piece is rather succinct than short; for, upon Perusal, you will see, that it abounds with what is interesting to the Curious.

N. B. The Reader is desired to excuse the *Spanish* Names being put with *gn* instead of an *n* with a Stroke over the Top of it, which in the *Spanish* Tongue is pronounced like a *gn*, as in the Names *Nigno* and *Nugnez*, &c. the Printer having no such Type.

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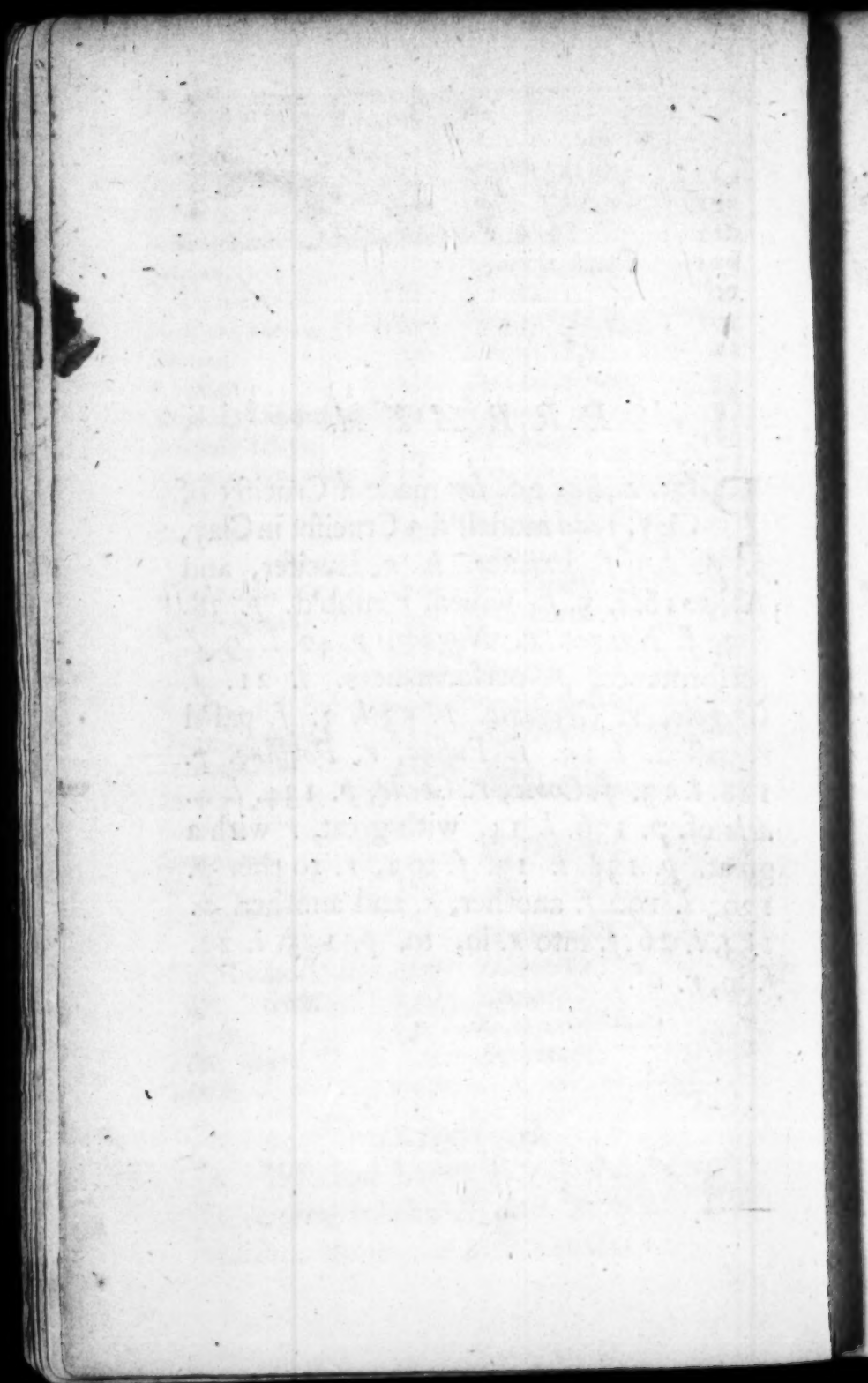
In the Preſs,

The Historical Lives of all the *Painters*
 belonging to the *Roman School*. Ex-
 tracted from the beſt Authors.

An

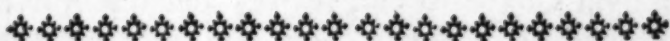
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An ACCOUNT of the
LIVES and WORKS
Of the most EMINENT
Spanish PAINTERS, &c.



I. *Antonio del Rincon,*



PAINTER of the Bed-chamber
to King *Fernando* the Catholick.
The Paintings done by him, are
the Old Altar-piece in the Parish
Church of *Robledo de Chabela*, a Town of
the Archbishopsrick of *Toledo*; likewise in
the Church of *St. John de los Reyes*, in the
City of *Toledo*, the two Portraits of *Fer-*
nando and *Isabel* commonly call'd the
Catholick Kings; with many more in the
B Roy-

Royal Apartments of *Madrid*, and of the City of *Granada*. He was a Native of *Guadalaxara* ; he died in 1500.

2. *Torrigiano Torrigiani*, Sculpt.

A Native of *Florence*. He was employ'd in Stucco-work, in the Palace of *Torre Borgia*, at *Rome*. He did several Things in Marble, Bronze, and Wood, in *England*, for the King. In *Spain*, his Works are not a few, dispers'd in different Places. A half Relief over the Tower-door in the holy Church of the City of *Granada*. In the Royal Chapel there, he did that celebrated Figure of Charity, on one side of the Gospel; and likewise an *Ecce Homo*, over the Abby-wicket, in the said Church. Likewise the Figures in Half-relief, done from the Life, which are over the Gate upon the Bridge, at *Cordova*. At *Seville*, he made a Crucifix of Clay, an astonishing Thing! which is now in the *Jeronymite* Monastery, and a St. *Jerom* with a Lion, a marvellous Piece; and among other Things, an Image of Our Lady. He died in *Spain* 1522.

3. *Julio*

3. *Julio and Alexandro,*

ITALIANS, and the Disciples of *Juan de Udine*; sent for into *Spain* by the Emperor *Charles* the Fifth, to paint the Arched Cielings, the Saloons, the little Passages, the Balconies, and other Parts of the Royal Palace call'd *Albambra*, at *Granada*. They also painted the famous Mansions *de Cobos* in the City of *Ubeda*, in the Kingdom of *Jaen*, and the Hospital of *St. Jago*, in the said City; not to mention several other Works of theirs, both at the House of the Duke of *Alva*, in *Madrid*, and in the Town of *Alba de Tormes*, and the Paintings at *Merida*, about the Aquæducts. They return'd to *Italy*, and died there 1530.

4. *Alonzo Berrugete,*

A Great Painter, Sculptor, and Architect; born at *Paredes de Nava*. Painter of the Bed-chamber to *Charles* the Fifth. A Disciple of *Michael Angelo*, in *Florence*. His Works are the great Altar-piece of *St. Benedict* the Royal, in *Valladolid*, and that

at the Town of *Mejorada*, consisting both of Painting, Sculpture, and Architecture; and the middle Choir of *Sillas*, on the Epistle-side; together with some Pieces of Scripture-story, done in Half-relief. In the Holy Church of *Toledo*, the Presses and Boxes of the Archives of the said Church. A Saint *Leocadia*, at the Gate *del Cambron*, and a St. *Eugene*, at the Gate *Visagra*, in the said City of *Toledo*, where are many other Works of his Hand in all the Three Arts. He died at *Madrid* 1545.

5. *Antonio Flores* and *Pedro Campagna*,

FLEMING S, but originally of *Spain*.

They flourish'd at *Seville*, where they left several excellent Pieces of their doing. *Flores* died Young, at *Seville* 1550.

6. *Fernando Gallegos*,

BORN at *Salamanca*: He was of *Albert Durer's* School. His Performances are at *Salamanca*. He died 1550.

7. *Diego*

7. *Diego de Arroyo,*

PAINTER of the Bed-chamber to *Philip* the Second. He excell'd in Portraits in Miniature. He died in 1551.

8. *Blas de Prado,*

A Disciple of *Berrugete*, born at *Toledo*; he was Painter to *Philip* the Second. His Works are at *Toledo*.

9. *Christopher de Utrecht,*

A Disciple of *Antonio Moro*; he went to *Portugal*, and enter'd into the Service of Don *Juan* the Third, where he acquir'd a great Reputation, especially for Face-painting. He died 1557.

10. *Antonio Moro,*

BORN at *Utrecht*, a Disciple of *Juan Escorelio*; he pass'd over to *Italy*, and studied the most celebrated Works of *Michael Angelo* and *Raphael de Urbino*. From *Italy* he came over into *Spain*, drew *Philip*

the Second, and went to *Portugal*, where the whole Court sat to him for their Pictures. He was sent to *England* to draw the Princess *Mary*, second Wife to *Philip* the Second. He likewise drew the Pictures of abundance of Noblemen in that Kingdom. He died at *Antwerp* 1568.

11. *Juan Bautista el Bergamasco,*

BORN at *Bergamo*, and a Disciple of *Michael Angelo*; he came into *Spain* along with *Becerra*. He executed many Pieces at *Madrid*. He died 1570. He had two Sons named *Granelo* and *Fabricio*, who were concerned in Painting at the *Escorial*.

12. *Christopher Lopez,*

A *Portuguese* Painter, a Disciple of *Alonzo Sanchez Coello*; his Works are at *Lisbon*, where he died 1570.

13. *Gaspar Becerra,*

PAINTER, Sculptor, and Architect. A Native of *Baeza* in *Andaluzia*; a Disciple of *Michael Angelo*, and likewise of *Raphael*

Raphael de Urbino. His Works are in *Astorga, Zamora, Burgos, Salamanca, and Madrid.* He died at this last Place 1570.

14. *Maesse Pedro Campagna,*

THE Place of his Nativity was *Brussels*; he was a Disciple of *Raphael de Urbino.* He came into *Spain* and fix'd his Abode at *Seville*, where he drew the following Pieces: The great Altar-piece *del Mariscal*, at the Entrance of the Chapter-house of that holy Church; a Picture of the Purification, in the Chapel so call'd; Our Saviour taken down from the Cross; the Birth of the Virgin in *San Lorenzo*; a Circumcision of our Lord, in the Convent of *St. Paul*, in a Chapel joining to the Chapter-house. He died in *Brussels* 1570.

15. *Juan Fernandez de Navarrete,*

WAS born at *Logrogno*; a Disciple of *Titian*, and was call'd the *Spanish Titian.* His Works are in the *Escurial.* He died 1572.

16. *Sofonisba Angusciola,*

A Native of *Cremona* ; she was brought into *Spain* to be one of the Ladies of Queen *Isabel de la Paz*. She drew Portraits, as likewise other sorts of Pictures. She died in *Spain* 1575.

17. *Ticiano Vecelio Veneciano,*

A Native of *Cador*. Painter of the Bed-chamber to *Charles* the Fifth, and *Philip* the Second. He was born 1480 ; was bred under the Discipline of *Juan Belino* and *George de Castel Franco*. He was in *Spain* from the Year 1548 till 1553. There are many Paintings of his Hand in *Madrid*, and in the *Escorial*. He died of the Plague 1576, and in the 99th Year of his Age.

18. *Luqueto, or Lucas Cangiafo,*

A *Genoese* Painter ; sent for by *Philip* the Second, to paint in the *Escorial*, where are great Numbers of his Pieces. He died at the *Escorial* in 1580.

19. *Padre Fray Nicolas Fator,*

BORN at *Valencia*. In the Convent of *Santa Maria de Jesus*, a Quarter of a League from *Valencia*, is a *St. Michael* beating down and humbling the Pride of *Lucifer*. A Christ bound at the Pillar, in the Convent of *Chelva*, in the said Kingdom. He died in his Convent 1583.

20. *The Divine Morales,*

PAINTER, whose proper Name is not known, was born at *Badajoz*; he was a Disciple of *Maesse Pedro Campagna*. He went to *Seville*, and left there many Pieces of his Hand, and some in *Cordova*. He wrought also for *Philip* the Second in the *Escorial*.

21. *Sofonisba Gentilesca,*

FAMOUS for drawing small Pictures by the Life; call'd to Court by *Isabel de la Paz*, Queen of *Spain*.; died 1587.

22. *Luis*

22. *Luis de Vargas,*

BORN at *Seville*, where are several of his Works, in Oil and in Fresco. He studied in *Italy*, and was an Imitator of *Perin del Vago* ; died 1590.

23. *Michael de Barroso,*

WAS a Disciple of *Becerra* ; he painted at the *Escurial*, and died in 1590.

24. *Alonso Sanchez Coello,*

BY Nation a *Portuguese*, a most excellent Face-painter ; he was call'd the *Portuguese Titian*. He learn'd first in the School of *Raphael de Urbino*, at *Rome* ; and afterwards in that of *Antonio Moro*, in *Spain*. He drew a great Number of Pictures for the *Escurial*, in *Philip the Second's* Time. He was held in high Esteem, and died 1590, at 75 Years of Age.

25. *Fray*

25. *Fray Domingo Beltran,*

OF the Society of *Jesus*, born at *Victoria*, was a Sculptor and Architect. His Works are in *Madrid*, *Murcia*, and *Alcala de Henares*. He died 1590, in a very advanced Age.

26. *Juan Bautista Monnegro*;
or *Juan Bautista de Toledo*,

SCULPTOR and Architect, born at *Madrid*; executed a good Part of the Church of *St. Peter* at *Rome*; was call'd to the Work of *St. Laurence*, at the *Escorial*, where he did many fine Things. He died in *Madrid*, very much advanced in Years, 1590. He was a Disciple of *Berrugete*.

27. *Theodosio Mingot*, Painter,

BORN in *Catalonia*, and a Disciple of *Michael Angelo*; painted in the *Pardo* and the *Escorial*; was a very great Draughtsman and Anatomist. He died when he was but 39 Years Old 1590.

28. *Luis*

28. *Luis de Carbajal*, Painter,

A Native of *Toledo*, and Half-brother to *Juan Bautista Monnegro*; he work'd at the *Escorial*, by Order of *Philip* the Second; died at *Madrid* 1591, in the 57th Year of his Age.

29. *Juan de Arfe Villafagne*,

Working - Goldsmith, Sculptor, and Architect, born in the City of *Leon*. The Tabernacle (in which the blessed Sacrament is kept on the Altar) in the holy Church of *Seville* and that of *Avila*, and that likewise of *St. Paul* at *Burgos*, are of his Hand. He was born 1524, and died 1595.

30. *Juanes*, a *Valencian* Painter,

WAS a Disciple of *Raphael de Urbino*; he likewise imitated the *Divine Morales*; but with an Excellence so superior to both, that he had greatly the Advantage of them in the Beauty of the Colouring and Physiognomy, and was equal to them
in

in every Thing else, as fully appears from the *St. Francis de Paula*, as big as the Life, in a Picture which is in the Convent of his Order, which is that of *St. Sebastian of Valencia without the Walls* of that City; and a great many others in the same City mightily admir'd. But above all his Works, is the *most pure Image* of the Conception, which is now rever'd in the Chapel belonging to the House of the Profess'd of the Society of Jesus, in the City of *Valencia*; (call'd *la Purissima*) which he executed from the Relation and Revelation of that venerable Servant of God, Father *Martin Alberro*, of the said Society. He died in that City, 1596.

31. *Juan Labrador*, Painter,

FLOURISH'D in the Time of *Philip* the II^d. He was a Disciple of the *Divine Morales*, which makes it probable that he was an *Estremadurian*, altho' he might not be of the same City of *Badajoz*. He painted Fruit and Flowers, Pedlars Ware, and other minute odd Things of small Value, with wonderful Justness and Beauty. He died in *Madrid*, very old, 1600.

32. *Mateo Perez de Alesio*, Painter.

A Native of *Rome*. He came to *Seville*, where he did many fine Pieces, especially one of *St. Christopher*. He was an excellent Draughtsman and Carver. He followed the Manner of *Michael Angelo*, in whose School he was brought up. He return'd to *Italy*, where he died very much advanced in Years, 1600.

33. *Christoph. Zarignena*, Painter.

HE was a Native and Inhabitant of the City of *Valencia*. He went to *Italy*; study'd there in the School of *Titian*. He drew some Pieces, at *Valencia*, so excellent, they seem'd to be done by *Titian* himself; such are those in the Royal Monastery of *San Miguel de los Reyes*, without the Walls of that City. He was turn'd of 50 when he died, 1600.

34. *Fernando Yagnes*, Painter,

A Native of *Almedina*; was a celebrated Painter, and Disciple of *Raphael de Urbino*, as is evident from the Paintings of

of the great Altar of the aforesaid Place ; where he liv'd and died, 1600, little more than 50 years old.

35. *Diego Polo*, Painter,

A Man of much Reputation, and an admirable Colourist. His Works are, in the *Escorial*, and in the Royal Palace of *Madrid*. He died before he was quite 40 Years old, 1600.

36. The *Perolas*, Painters,

THE *Perolas*, *Juan* and *Francisco*, Brothers, and Natives of the City of *Almagro* ; Painters, Sculptors, and Architects, Disciples of the School of *Michael Angelo*, tho' here (in *Spain*) they partook more of the School of *Bergamasco* and *Becerra*. Some of their Works are in the Palace of *Viso* : Others in the *Villa nueva de los Infantes*. They likewise assisted *Antonio Mobedano* in the Painting of the middle Isle of the Sanctuary of the holy Church of *Cordova*. They flourish'd, 1600.

37. *Fede-*

37. *Federico Zuccherò*, Painter,

A Native of *Urbino* in *Italy*. He painted many Things in the *Escorial*. King *Philip* IId. order'd what he painted in the Cloyster to be wiped out, and *Peregrin* executed it. The King liked none of his Works. He was three Years in *Spain*, and then return'd to *Italy*. He died at *Florence*, 1610.

38. *Romulo Cincinnato*, Painter,

BORN at *Florence*; he was invited into *Spain* by *Philip* IId. and liv'd here many Years, and left many of his Performances, in the Palace of the Duke *del Infantado* in *Guadalaxara*. He likewise wrought in the *Escorial*, and in the College of the Society of *Jesus* in *Cuenca*. He died at *Madrid* 1600, very old.

39. *Pompeyo Leoni*, Sculptor,

WAS drawn from *Italy*, by *Philip* IId. and did the Figures of the Apostles in Brasses in the *Escorial*, and likewise

wife those of the two Sepulchres of the Kings; he wrought likewise in other Places both in Brass, common Marble, and a speckled coarse Marble. Doubtless he must have been there a good Space, and then went back to *Italy*, where he died, 1600.

40. *Cæsar Arbafia*, Painter,

CAME into *Spain*, from *Italy*, about the Year 1600; and among other of his Works, he painted, in the Chapel of the Sanctuary of the holy Church of *Cordova*, the arch'd Cieling and the Walls down to the Ground; he likewise drew excellent Landskips. He return'd to *Italy*, and there died 1602. He was of the School of *Leonardo da Vinci*.

41. *Bartholome de Cardenas*,

PAINTER, born in *Portugal*; he painted the Cloister of *Atocha* (a Monastery of *Dominicans* in *Madrid*) and also that of *Valladolid* of the same Order; and died there, 1606.

42. *Peregrin de Bolonia, or
Peregrin de Peregrini,*

PAINTER, one of the most noted Disciples and assiduous Followers of the School of *Michael Angelo*. Many of the most exquisite Performances, in the *Escorial*, were his. *Philip* the Second heap'd such Rewards on him, that he carried to his own Country 50000 Ducats, and died at *Modena* in 1606.

43. *Paul de Cespedes,*

A Native of *Cordova*, was an excellent Painter, a great Philosopher, Sculptor, and Architect; he was extremely well skill'd in divers Languages, particularly, the *Hebrew*, *Greek*, *Latin*, and *Italian*. He was a good Poet and Humanist, and wrote large Treatises. He was twice in *Italy* and in *Rome*, where he study'd. He had a strict Friendship with *Federico Zucaro*. He employ'd much Study on the Works of *Michael Angelo*; and follow'd *Michael*, not only in Painting and Arch-

Architecture, but likewise in Sculpture. He return'd to *Cordova*, where he signaliz'd himself by his Performances. Not only in *Seville*, but other Cities of *Andaluzia*, are variety of Pictures drawn by him. He was, in short, exceeding observant and careful in his Draughts, nicely exact in the Anatomical Part, diligent in the Expression, strong in the Lights and Shades, anxiously studious in the Perspective, pleasant in the Physiognomy, and excellent in the Colouring and Relievo, wherein he seems thoroughly to have imbib'd the Taste of the great *Coregio*. Among the many Languages which he was Master of, he was perfectly well acquainted with *Arabic* ; he died in *Cordova*, 1608.

44. *Bartholome Carducho*,

PAINTER, born at *Florence* ; he came into *Spain* in Company with *Federico Zucaro* his Master ; he painted very curious Things in the *Escorial* together with *Peregrin*. He did other fine Pieces in *Valladolid*, *Segovia*, and in the *Pardo*. He was also an eminent Sculptor and Architect, in which Arts he had for

C 2

his

his Master *Bartholomé Amanato*. He departed this Life at *Madrid*, 1610.

45. *Juan Pantoja de la Cruz,*

PAINTER, was born at *Madrid*; a Disciple of *Alonzo Sanchez Coello*. He was Painter of the Bed-chamber to *Philip* the Second. There are some History-pieces done by him, but innumerable Pictures from the Life, not only in the *Escorial*, but in the Palace at *Madrid*, where he died about the Year 1610, in the 59th Year of his Age.

46. *Bartholome Gonzalez,*

PAINTER, born at *Valladolid*, and a Disciple of *Patricio Caxes*; he came to *Madrid* in the time of *Philip* the Third, Anno 1606. He was his Majesty's Painter; and in his Service executed different Works, especially many Portraits of the *Austrian* Family, for the Palace of the *Pardo*, with great Justness and Resemblance. He died in *Madrid*, 1611, aged 63.

47. *Juan*

47. *Juan de Juni* and *Gregorio Hernandez*, Sculptors,

IN the time of *Philip* the Third, flourish'd, at *Valladolid*, these eminent Sculptors. *Juan de Juni* is said to have been a *Fleming* by Birth, and that he acquir'd at *Rome* the Art of Sculpture, in the School of *Michael Angelo*. There is a Medal of his doing in full Relievo, in the Cathedral of *Segovia*, representing the Burial of Christ, the Figures are after Nature and equal any thing of the great *Michael Angelo*. There are abundance of his fine Performances in *Valladolid* and *Salamanca*. *Gregorio Hernandez* was born in the Kingdom of *Gallicia*. There are many beautiful Pieces of his doing in *Valladolid*. They both died at *Valladolid* about the Year 1614, and somewhat more than 60 Years of Age.

48. Father *Francisco Galeas*,

A *Carthusian* Monk, Painter, was born at *Seville* and of the School of *Luis de Vargas*, in which he so happily improv'd himself,

himself, as to merit an Elogium in *Francisco Pacheco's* Book of Painting, fol. 116. Tho' we know of no publick Work of his, because as he did not profess Painting, he might only have exercis'd his Talent privately to oblige some particuar Friends, or amuse himself; he died 1614.

49. *Fray Juan de la Miseria,*

P A I N T E R, *De la Miseria* was his Religious Name, not his Secular one; in Commerce with the World, he call'd himself *Juan Narduch*. He was born in the Kingdom of *Naples*. He dedicated himself to the School of *Alonzo Sanchez Coello*; he drew some Portraits, and died 1616.

50. *Dr. Pablo de las Roelas,*

P A I N T E R, a Native and Inhabitant of *Seville*; he was a renown'd Painter and a Disciple of *Titian*; he came to *Madrid*, where he left many Pieces of his doing. He had a good Composition, a prime Pencil, great Dexterity, excellent Design, and a celebrated *Titian-like* Tint or Colouring. His Works at *Seville* are in
the

the Parish of St. *Isidorus* ; in the College of St. *Thomas* ; in the Parish of St. *Peter* ; in the University Chapel there, belonging to the Beneficed Priests ; and in the holy Church of *Olivares* ; in the Profess'd-House of the Society of *Jesus* ; and in the College of St. *Catharine's* Church of the said Society. His Painting had great Strength join'd with great Sweetness ; applying himself so much as he did to the Study of Nature, and having full Employment, and a great Facility of Working, the Pieces of his performing are so numerous, that it were endless only to recount the Products of his Pencil, which are publickly to be seen. He understood Perspective thoroughly ; his Knowledge was profound in Anatomy, the Organization and Contexture of the Human Body ; the Symmetry, the respective Commensuration of the Whole with the Parts, in respect to the Observance of Nature, the Beauty of Colouring, and the various Accidents which alter it, no Man went beyond him ; he died in *Seville* 1620, turn'd of 60.

51. *Juan de Soto, Painter,*

HE he was born at *Madrid*; he was a Disciple of *Bartholomé Carducho*, in whose School he made very great Proficiency, and likewise gain'd a great Reputation. He painted many Pieces in *Madrid*, and a capital one in the *Pardo*. He was 40 Years of Age when he died, 1620.

52. *Juan de Chirinos, Painter,*

A Native and Inhabitant of *Madrid*, a Disciple of *Tristan*, in Conjunction with *Bartholomé de Cardenas*; he executed great part of the Paintings in the Convent of *Atocha*; he died 1620 and in the 56th Year of his Age.

53. *P. D. Luis Pasquel Gaudin,*

PAINTER, a *Cartusian* Monk of *Scala Dei*, in the Principality of *Catalonia*, was born at *Villafranca*, a Bishoprick of *Barcelona*. There are of his Works in the said Monastery; and likewise many others in the Monastery of *Monte Alegre*,
not

not far from the City of *Barcelona*. He work'd likewise in the Convent of *Caribussians*, in *Seville*; he died in the Convent of *Scala Dei*, in or about the Year 1621, aged 65.

54. *Philip de Liagno*, Painter,

A Native of *Madrid*, and a Disciple of *Alonzo Sanchez*. His Works, publick and private, shew his Ability to have been very general; he was singularly eminent for small Portraits, insomuch that he was furnam'd *Little Titian*; he died about 1625, somewhat more than 50 Years old.

55. *Patricio Caxes*,

PAINTER and Architect, a noble *Florentine*. He served *Philip* the Second and Third. His Works are in the *Pardo*; he died at *Madrid*, greatly advanced in Years.

56. *Antonio Mobedano*, Painter,

A Native of *Antequera*; an excellent Painter and of great Fame. He follow'd the School of *Paul de Cespedes*; he painted

painted in Fresco with such a Command
 and Mastery of Design and Colouring, that
 none till then exceeded him in those Par-
 ticulars. He painted in Fresco the Chapel
 of the Sanctuary of the holy Church of
Cordova, as also the Landskips which
 he did to Perfection; and for the better
 hitting off what he did and ascertaining his
 Works, he would make Models of the
 principal Figures, and studied the naked
 as also the extreme Parts by the Life; he
 drew fine Pieces in the great Church of
 the City of *Lucena*, in which were included
 all the Species belonging to Designing
 and Colouring, executed with a singular
 Taste and Mastery; as likewise that which
 he did afterwards in the Nave of the
 Sanctuary of the holy Church of *Cordova*,
 in Conjunction with the *Perolas*; and tho'
 in Oil he did not greatly excel, yet he
 was always very correct. He painted at
Seville many Things, especially in Fresco,
 in the Cloister of the great House of St.
Francis, in Conjunction with *Alonso*
Vasquez, a noted *Sevillian* Painter. He
 held a great Correspondence with *Paul de*
Céspedes of *Cordova*; he died at *Lucena*,
 in or about the Year 1625, being about
 60 Years Old.

57. *Dominico Greco,*

PAINTER, Sculptor, and Architect.

He was a *Greek* by Birth; and a Disciple of *Titian*, whom he so nearly imitated, that his Paintings were mistaken for those of his Master. There are of his Works in *Toledo*, but when he found that his Paintings often pass'd for *Titian's*, he took it in his Head to change his Manner, to such a Degree of Extravagance that his Works became despicable and ridiculous as well for the Irregularity and Dislocation of the Design, as the Disagreeableness of the Colouring. He wrought fine Things in the Town of *Illescas*; He died at *Toledo* about the Year 1625, and in the 77th Year of his Age.

58. *Augustin del Castillo,*

PAINTER, he was born at *Seville*, and an Inhabitant of *Cordova*; he was an eminent Painter and great Designer he manag'd Colours exquisitely well. His Works, especially in Fresco, are in *Cordova*. He was the Father and Master of *Antonio del*

del Castillo, a noted Painter at *Cordova*; he died about 1626, aged 61.

59. *Diego de Romulo*, Painter,

BORN at *Madrid*, and a Disciple of his Father; was a good Painter. He died at *Rome* 1626, and his Brother *Francisco de Romulo*, likewise a good Painter, died there, 1635.

60. *Fray Sanchez Cottan*,

PAINTER, a Religious of the Royal *Carthusian* House of *Granada*. He studied in the School of *Blas de Prado* in *Toledo*. There are great many very fine Pieces of his in the *Carthusian* Convent of *Granada*; he died 1627, aged 66.

61. *Francisco Ribalta* and his Son, Painters,

NATIVES of the Kingdom of *Valencia*; there's no distinguishing their Works, so as to say which were done by the Father and which by the Son. The Father

Father is said to have studied in *Italy*, in the School of *Annibal*; but he study'd more the Works of *Raphael*, and imitated them to so great a Perfection, that having done a Christ Crucify'd, for a Nuncio of these Kingdoms, he carried it with him to *Rome*, where shewing it to one of the best Painters of that Time, in a Transport of Admiration he cry'd out, *O Divine Raphael!* concluding it to be drawn by *Raphael*. There are very many fine Works both of the Father and Son at *Valencia*, and in other Parts of that Kingdom; the Father died in 1600, and the Son in 1630, both very aged. The first was the Master of *Ribera Espagnoletto*.

62. Brother *Adriano Donado*,

Painter; he liv'd and died in *Cordova*, in the Convent of *Barefoot Carmelites*, where are many of his fine Works. There is a Penitent *Magdalen*, which one would take to be of *Titian's* Hand; he died very old, in the said House, 1630.

63. *Pedro*

63. *Pedro de las Cuevas*, Painter,

BORN at and living in *Madrid*; a good Painter, but a better Teacher. He brought up many eminent Disciples; he died 1635, aged 77.

64. *Juan de Pernalosa*, Painter,

BORN at *Baena*; a Disciple of *Paul de Céspedes*. The few Works of his which remain are at *Cordova*, and they shew him to be an excellent Designer; he died 1636, aged 54.

65. *Vicencio Carducho*, Painter,

A Gentleman of *Florence*; Brother and Disciple of *Bartholomé Carducho*. He was Painter to *Philip* the Third and Fourth. He was a Person adorn'd with fine Talents of Wit and Learning. No Painter of Eminence has left so many Pieces in public Places as *Vicencio Carducho*, not only in *Madrid*, *Toledo*, *Cordova*, and *Valladolid*, but in other Parts. He had considerable Disciples; he died at *Madrid*, 1638, in his 70th Year.

66. *Juan*

66. *Juan Luis Zambrano, Painter,*

WAS Born at *Cordova*; he was one of the best Scholars of *Paul de Gesspedes*, of *Michael Angelo's* School. His Works discover a superior Mastery or Boldness, after the Manner of the great *Michael Angelo*; they are in the City of *Cordova*, from whence he pass'd to *Seville*, and died scarce 40 Years old in 1639.

67. *Fray Augustin Leonardo,*

Painter, a Native of *Madrid* was a great Painter, especially for Portraits. He died at *Madrid* 1640, turn'd of three-score.

68. *Antonio Lanchares, Painter,*

A Native of *Madrid* and Disciple of *Eugenio Caxes*. He drew one of the Stations, or Compartments in the Cloister of the Religious Order of the *Merced Calzada* at *Madrid*. He did many things in other Places. He died at *Madrid* in 1640, aged 54.

69. *Juan*

69. *Juan Antonio Ceroni*, Sculpt.

A *Milaneſe*. He was called into *Spain*, by *Philip IVth*, for the Execution of thoſe Angels in *Bronze* which are in the new Pantheon of the *Eſcurial*; and at the ſame Time, he likewiſe did the famous Front of *St. Stephen* at *Salamanca*. He died at *Madrid*, 1640, aged 61.

70. *Peter Paul Rubens*,

A Native of *Antwerp*. He was born in that City *June 28th*, 1577: He was the Diſciple of *Octavio van Veen* of *Leyden*. *Charles*, Prince of *Wales*, took *Rubens* with him to *Spain* 1623. He came a ſecond Time as Ambaſſador from the *Infanta Donna Iſabel*, Governeſs of *Flanders*, in *Auguſt* 1628, and ſtayed at *Madrid* nine Months, where he did many fine Works. The King honour'd him with Knighthood, and naturaliz'd him a *Spaniard*; made him Gentleman of his Bed-chamber, and of the Golden Key. He aſſociated but little with Painters, only with *Diego Velasquez de Silva*, with whom
he

he had before held a Correspondence by Letters. He left *Spain* April 26, 1629, and died at *Antwerp* May 30, 1640. in his 63d Year.

71. *Juan del Castillo*, Painter,

A Native of *Seville* : he was a Disciple of *Luis de Vargas*, and the greatest Proficient of his Time. He has left excellent Works in that City. Besides which he did some at *Granada*. He went to *Cadiz*, where he died 1640, in his 56th Year.

72. *Juan Martinez Montagnes*,

SCULPTOR, born in and residing in *Seville*: among his eminent Works is *St. Hermenegildo* and an Image of the Conception in the Holy Church of that City, and an Image of *Jesus of Nazareth* with the Inscription of the Passion over him in the Royal Convent of the Fathers of the *Merced*; also in the Chapel of *Monferrate*, in the Royal Convent of *St. Paul a Calvary*, and in the Royal Monastery of the *Carthusians de las Cuevas* in *Seville* there are two *St Johns* with a Christ. He died at *Seville* 1640, very much advanced in Years.

73. *Eugenio Caxes*, Painter,

A Native of *Madrid*. He was Painter to *Philib IV*. He was the Son and Disciple of *Patricio Caxes* (an eminent Architect and Painter, born at *Florence*. there are many fine Works of this Painter, at *Alcala de Henares* and at *Madrid*; particularly at *St. Martin's*, a Birth of the Son of God, and the Adoration of the holy *Magi* Kings, which are wonderful Performances, and a *St. Francis* giving up the Ghost, which looks like *Tintoret's* Hand. He also wrought in the *Pardo*; above all is *St. Joachim* in the Church of *St. Bernard*, which is the Glory and Pride of the *Spanish* Painters. He died at *Madrid* 1642, aged 65.

74. *Pedro Orrente*, Painter,

A Native of *Murcia*. He was a Disciple of *Bassan*, he was at *Madrid*, where he left many of his Performances, as also at *Valencia*, *Toledo*, and *Cordova*; in a word so numerous are his Paintings, especially History-pieces taken from Holy Scripture,
that

it is next to impossible to particularize them all; he was very studious of Nature, an excellent Designer and Colourist. He died of old Age in *Toledo* (where he liv'd many Years) about 1644.

75. *Francisco Fernandez*, Painter

WAS a Native of *Madrid* and a Disciple of *Carducho*. His Works are in the Convent of *Victoria*. He was one of the best Genius's of his Time. He died 1646, scarce 42 Years old.

76. *Geronimo Hernandez*, Sculp.

A Native of *Seville*. He was likewise a great Architect and Designer; his fine Works are in the holy Church of *Seville* and in *St. Paul's* in the said City, where he died 1646, aged 60 odd.

77. *Luis Tristan*, Painter,

WAS born at a Village near *Toledo*, and was a Disciple of *Dominico Greco*, whom he excell'd in Goodness of Taste and Correctness of Design. His Works are in

Toledo in the Convent of *Jeronymite* Nuns. *Velasquez* apply'd himself to follow his manner of Painting, instead of that of *Pacheco* his Master, which he entirely left. He died at *Toledo* 1649, aged 54.

78. *Don Diego de Lucena* Painter,

WAS originally of *Andaluzia*, and liv'd in *Lucena*. He was a Disciple of *Velasquez*, and for great and small Portraits, acquired considerable Reputation. He died at *Madrid* in the Flower of his Age 1650.

79. *Alonso Vasquez*, Painter,

WAS born at *Ronda*, and liv'd in *Seville*, where he learnt in the School of *Luis de Vargas*. He had a very good Taste and Colouring; his Figures are free, easy, airy, graceful, and of a good Mien: he was a notable Draughtsman and knew a great deal of Anatomy, as is apparent from many excellent naked Pieces he left in the said City; in the holy Church whereof he did the Altar-piece of St. *Isidorus*. He likewise excell'd in Fruit-pieces and in Painting in *Fresco*. He was eminent
for

for Drapery ; and for Velvets he had not his Equal. He died in the said City 1650, in the 61st year of his Age.

80. *Fray Juan Bautista Mayno,*

Painter was a Disciple of *Dominico Greco*; he did excellent Pieces in the Convent of St. *Peter* the Martyr at *Toledo* likewise at St. *Stephen's* in *Salamanca*, and at the *Buen Retiro*. He taught *Philip IV.* (when Prince) to draw ; he died in the formentioned Convent 1654, in the 60th year of his Age.

81. *Antonio de Contreras, Painter,*

BORN at *Cordova*. His Works are at *Buxalance* a City of the Kingdom of *Cordova*. He had a Talent for Face-painting ; he died at *Buxalance* 1654, aged 67.

82. *Luis Fernandez, Painter,*

WAS born at *Madrid*. He was a Disciple of *Eugenio Caxes* ; there are of his Works in a Chapel of the Parish

Church of *Santa Cruz*. He died between 59 and 60 Years old, 1654.

83. *Pedro Nunges*, Painter.

HE liv'd in *Madrid*, the Place of his Birth. He study'd at *Rome*; he was one of the Hands concerned in drawing the Pictures of the Kings in the *Salon de las Comedias*. He also did some Pieces in the Cloister of *la Merced* at *Madrid*, where he died, little more than 40 Years old, 1654.

84. *Francisco Pacheco*, Painter,

WAS born at *Seville* about the Year 1580. He was some Years in *Italy*, where he very much study'd *Raphael's* Works. He likewise wrote a Book of Painting. He exerted himself in 6 Pictures in the Cloister of the *Merced Calzada* at *Seville*, to vie with *Alonzo Vasquez*. He was a Poet, and Master and Father-in-law of *Don Diego Velasquez*. His Manner of Painting was found fault with as somewhat dry and unpleasant, but he was very diligent and observant in Designing, and above all very theoretical in the Fundamentals of

of his Art. He died at *Seville* 1654, aged 75.

85. *Diego Polo*, the Less, Painter,

HE was born in old *Castile*, and a Disciple of *Lanchares*. He study'd in the *Escorial* and was a mighty Imitator of *Titian*. He painted St. *John's* Baptism which is in the Church of the *Carmelites Calzados* at *Madrid*, a Piece of Painting much esteemed. He died in his 36th Year, 1655.

86. *Joseph Leonardo*, Painter,

HE dwelt in *Madrid*, where he was born. He was a Disciple of *Pedro de las Cuevas*; he was Painter to his Majesty. There are many Pieces of his Hand in *Madrid*. He died before he was 40, Anno 1659.

87. *Domingo de la Rioja*, *Manuel de Contreras*, and *Juan de Vejarano*, Sculptors,

IN Philip IV's Time flourish'd *Domingo de la Rioja*, a Spaniard and residing in

Madrid. There is a Statue of his executing of *St. Peter* in the Church of *St. Martin* in *Madrid*, a most excellent Thing! and opposite to it is a *St. Lazarus*, done by one of his Disciples, viz. *Manuel de Contrares* above-named, another beautiful Thing! *Juan de Vejarano* was likewise an admirable Sculptor, as is evident from his particular Performance. They all died about 1656.

88. *Joseph de Ribera*, Painter,

WAS born at *Xativa* in the Kingdom of *Valencia*. He was a Disciple of *Francisco de Ribalta*; He went and study'd at *Rome*. He marry'd when very young at *Naples*. There are many of his Works in *Spain*. He apply'd himself much to the School of *Caravagio*. He died at *Naples* 1656, in his 67th Year.

89. *Gregorio Bausa*, Painter,

HE was born in *Majorca*, and liv'd in the City of *Valencia*; he was one of *Ribalta's* Disciples: The Picture of *St. Philip*,

Philip, in the *Barefoot Carmelites*, is of his Hand. He died at *Valencia* upwards of 60, about the Year 1656.

90. *Felix Castelo*, Painter,

WA S born at *Madrid*, and a Disciple of *Carducho*. He did the two Pictures of the *Jews* insulting and stabbing the Effigies of Christ, which are in the Convent of the *Capuchins de la Paciencia* in *Madrid*. They are executed with great Propriety, both as to the Design, and the Expression of the Passions. He died at *Madrid* 1656, aged 54.

91. *Francisco de Herrera*,
call'd *Old Herrera*,

PAINTER, Architect, and Statuary in Bronze. He was born at *Seville*, and a Disciple of *Francisco Pacheco*. He drew many excellent Pieces in the said City, as also at *Madrid*, whither he went in 1640. There is of his Hand a Station in the Cloister of the *Merced Calzada* at *Madrid*, containing Part of the Life of St. *Ramon*. He was the Father and Master of
Don

Don Francisco Herrera who was Painter to the King. The Father was really an extraordinary Man, and much more a Painter than his Son. The Father's Paintings seem to be solid Figures from the great Body of Colours with which they are painted. They likewise are of a grand Stile in the Drawing, and of great Force in the *Clair-Obscur*, as appears in the great Picture he drew of the Day of Judgment, which is in *St. Bernard's* Parish Church at *Seville*; and other Pieces of his in the Convent of Nuns of *Santa Ines*, in two Altar-pieces whose Boldness, Force, and Relievo of the Figures, strike all who look on them with Astonishment; and the Cast seems to be totally *Italian*, and with so much Mastery as if he had painted it all with his Brush instead of a Pencil. He had another Son likewise a Painter, call'd *Herrera* the Ruddy. He exercised his Pencil in Things of a comical and even ridiculous Nature, such as the Humours of a Hedge-tavern or ordinary Cook's-shop, and small Figures like those of *Calot*, but of a masterly Design and rare Invention. He died very young at *Seville*; but his Father died at *Madrid*, 1656.

92. *Francisco Varela*, Painter,

WAS a Native of *Seville*, and a Disciple of *Roelas*. He acquir'd a Manner very tender, showy, and vivid in the Colouring; and his Works have met with an uncommon Applause: There are of them in the Parish Church of *St. Vincent*, and a large Piece of *St. Michael* in the Convent of *la Merced*. He died 1656, little more than 50 Years of Age.

93. *Francesco Collantes*, Painter,

BORN in, and living in *Madrid*, was a great Painter, but particularly excelled in Landshapes. He flourish'd in the Time of *Philip IV*. He painted a *St. Jerom* which one would take to be a Performance of *Espagnoletto*. He was likewise eminent for History-pieces of a middling Size, of which there are some in the *Buen Retiro*. He also painted the Humours of little paultry Victuallings-houses. He died in *Madrid* 1656, in his 57th Year.

94. *Fran-*

94. *Pedro de Obregon*, Painter,

A Native and Inhabitant of *Madrid*. He was a Disciple of *Vicencio Carducho*. He painted many excellent Pieces for private Families. There are likewise some publick Works of his, particularly the most Holy Trinity, in the Hall de *Profundis* in the Convent of the *Merced* in *Madrid*, an admirable and almost supernatural Performance! He died 1657, above 60 Years of Age.

95. *Francisco Gassen*, Painter,

WAS a *Catalonian*. There are of his Works in the Cloister of *San Francisco de Paula* in *Barcelona*; where he died, aged 60, Anno 1658.

96. *Don Juan Galvan*, Painter,

HE lived in *Zaragoza*, but was a Native of *Loesia*, in the Kingdom of *Aragon*. His Works are as numerous as they are excellent. He painted the Cu-
pola

pola of *St. Justa* and *St. Rufina*, in the *Assen*, and the principal Picture of the *Dis-calceat Carmelites* of *St. Theresa*, which is the *Trinity de la Tierra*, both of them in an exceeding good Taste and agreeable Colouring. He learnt the Art at *Rome*. He died at *Zaragoza* in 1658, aged 60.

97. *Christopher Vela*, Painter.

VELA was born in the City of *Jaen* and lived in *Cordova*. He was a Disciple of *Paul de Cespedes* and *Vicencio Carducho*. He came to be a very good Inventor, and a great Daughtsman, tho' but of little Taste in Colouring. There are many of his Works in the Church and Cloister of the Convent of *St. Augustin*, where are innumerable Paintings of his Hand. He died 1658, in his 60th Year.

98. *Bartolome Roman*, Painter,

WAS a Native of *Madrid*, and Disciple of *Carducho*, tho' he perfected himself in the School of *Velasquez*, as is confirm'd by a Picture of his in the Sacrify of the Convent of the *Incarnation* in *Madrid*,

Madrid, the Subject whereof is the Parable of the Marriage of the King's Son, where all that came were obliged to appear in a Wedding-garment. He did several other Things both public and private, particularly at *Alcala de Henares*, and above all, in the Sacrify of the *Padres Cayetanos* at *Madrid*. There is a *St. Peter* weeping done by him, with such Softness and Relievo, that it seems as if done by *Rubens*. He died in *Madrid* 1659, at 61 Years of Age.

99. *Micier Pablo*, Painter,

LIVED in *Zaragoza* : An [excellent Painter, as is manifest (among many other Things) from the Picture he drew for the Oratorio of the *Conde de San Clemente*. He died in the said City 1659, 76 Years of Age.

100. *Anton. de Horfelin*, Painter,

WAS a Native and Inhabitant of *Zaragoza*. He study'd at *Rome*, was a good Painter. Among his best Pieces there is a Picture of *St. Joseph de los Carpinteros*, and two Pictures on the Side-walls — in the

the Church of the *Barefoot Augustins*. He died in the said City 1660, and in the 63d Year of his Age.

101. *J. Vanderhamen*, Painter,

WAS born at *Madrid*. His Father was a *Fleming* and a Painter, of whom he learnt the Art of Painting. He was an eminent and universal Painter; yet he had some Tincture of that Dryness which is the Characteristick of the old *Flemish* Manner, but he had a good Taste. There are of his Works in the *Carthusian* House *del Paular*, and in the Cloister of the most *Holy Trinity* in *Madrid*. He painted Fruits, Flowers, Landscapes, and the Humours of your bowzing, guttling Companions in little Tippling Houses: But for Flower-Pieces he was so eminent, that he is celebrated for it by *Pacheco*, in his Book of Painting, *fol.* 421. He died at *Madrid* 1660, aged 66.

102. *Angelo Nardi*, Painter,

AN *Italian* by Birth: He was a Disciple of *Paul Veroneze*, and resided in *Madrid*. He was Painter to *Phil.* IV.
He

He did many fine Things in *Madrid* and *Alcala de Henares*. He died in the former of those two Places 1660, aged 59.

103. *Estevan Marc*, Painter.

HE was a Native of *Valencia*, and a Disciple of *Pedro Orrente*, in whose School he greatly improved himself, and had a singular Genius for Battles, which he did with a matchless Excellence. He was somewhat whimsical, and not without a Touch of Lunacy. He painted likewise historical Pieces, and gain'd a great Reputation that Way, for in *St. Juan de Mercado* there is a Piece of his doing, viz. The Lord's Supper, an incomparable Thing! He died in the City aforesaid 1660 much stricken in Years.

104. *Juan de la Corte*, Painter.

HE was born in *Madrid* and lived there. He was a very good Painter of Landshapes, Battles, and Perspectives, as is demonstrable from his many Performances which are distributed in divers
Royal

Royal Palaces and Noblemen's Houses, both within and without *Madrid*, especially in the *Retiro* in the *Saloncete*. He was Painter to the King, tho' none of the brightest Genius. What he most excell'd in was in little History-pieces, in small. He died 1660, aged 73.

105. *Don Juan Bautista
Crescencio,*

PAINTER and Architect, of whose Hand there is in the Palace, a Picture of Fruits and Flowers, which bear Testimony to his excellent Talents and Abilities in his Art; and that he excell'd also in Architecture is manifest from the wonderful Model he made for the *Pantheon*, of the *Escorial*. He died at *Madrid* 1660, aged 65.

106. *Don Diego Velasquez
de Silva,*

WAS born at *Seville*. He was a Disciple of *Francisco de Herrera* the Elder, whose School he soon left, and
E followed

followed that of *Francisco Pacheco*. He took to representing, with a most singular Fancy and notable Genius, Beasts, Birds, Fishes, Fish-markets and Tippling-houses, with a perfect Imitation of Nature, as also beautiful Landscapes and Figures of Men and Women; Differences of Meats and Drinks, Fruits of every Sort and Kind; all Manner of Furniture, Household-goods, or any other Necessaries which poor beggarly People, and others in low Life, make Use of; with so much Strength of Expression, and such Colouring, that it seem'd to be Nature itself. There is a celebrated Painting of a Fellow carrying Water about to sell, in the *Buen Retiro*. Herivall'd *Caravagio* in Strength of Painting, and was equal to *Pacheco* in the speculative Part. He was an Imitator of *Luis Tristán*. He was call'd the Second *Caravagio* for his happy mimicking of Nature. In his Face-paintings he imitated *Dominico Greco*, Master of *Luis Tristán*, because he thought his Heads could never be sufficiently commended. He study'd all the Sciences necessary to his Art. He was likewise intimately acquainted with the Poets and Orators. He was born

1594, and came to *Madrid* 1622. He drew *Philip IV.* in Armour, and mounted on a beautiful Horse, in a Picture as large as the Life. In 1623 he was made Painter of the Bed-chamber to the King, with a Salary of 20 Ducats a Month, only by way of Retainer, besides being paid for his Work, and had the King's Physician and Apothecary gratis, with a House to live in. His Majesty ordered 300 Ducats to be given him to fit up his House, and a yearly Pension of 300 Ducats more towards House-keeping. He did the famous Picture of the Expulsion of the *Moors* by *Phil. III.* which was placed in the *Grand Salon* where it remains. He went to *Venice* 1629. In *Ferrara* he staid two Days, attentively considering the Works of *Garofoli*: He was at *Rome* a Year, and made Drawings after some of *Raphael's* Works, the Last Judgment of *Michael Angelo*, and other Pieces of that Painter. He went afterwards and spent two Months in the Palace of *Medicis* (which is in the *Trinity del Monte*) to study the Antique Statues, &c. He went also to *Naples*, and returned to *Madrid* the Beginning of the Year 1631.

He had the Office of Groom of the Wardrobe conferr'd on him, a Post of great Eminence in the King's Household. His Majesty likewise honour'd him with the Key of his Bed-Chamber, and likewise bestowed on him the Place of Groom of his Bed-Chamber. He drew the Picture of the Duke of *Modena* at *Madrid*, who presented him with a very rich Chain of Gold. Among his celebrated Portraits is that of *Adrian Pulido Pareja* Captain General of the *Armada* and *Flota* of *New Spain*, and is now in the Possession of the Duke of *Arcos*. He did it with Pencils and Brushes, which had extreme long Handles which he sometimes made use of to paint at a greater Distance, and with more Boldness: so that near-hand, one does not know what to make of it; but afar off, 'it is a Master-piece. To this Portrait he set his Name, which he seldom did. The Inscription runs in these Words: *Didacus Velasquez fecit Philip. IV, a cubiculo, ejusque Pictor, Anno 1639.* King *Philip* was deceiv'd by it, and took the Picture for the Admiral himself. In the Year 1648, he was sent by his Majesty into *Italy* with an extraordinary Embassy to
Pope

Pope *Innocent X*, and to purchase original Paintings and antique Statues, and to have Casts made from some of the best. He pass'd thro' *Genoa*, *Milan*, *Padua* and *Venice*. He visited *Michael Colona* and *Augustin Miteli* in *Bologna*, and treated with them in order to bring them into *Spain*. He went thro' *Florence*, *Modena*, and *Parma*; from which latter he set out for *Rome*, and then went to *Naples* where he visited *Joseph de Ribera*. He return'd to *Rome*, where he was caress'd by the Grandees, and the most excellent Painters, such as the Chevalier *Matthias* of the Order of *St. John*; *Pedro de Cortona*, *Nicolo Pussno*, and Signor *Alexandro Algardi a Bolognese*, and Signor *Juan Lorenzo Bernini*, both very famous Statuaries. Without neglecting the Business of his Commission he painted many Things; the principal was the Picture of his Holiness *Innocent X*, of whom he received very great and signal Rewards; the holy Father sent him a Gold Medal with his Effigy in Half-relief, fasten'd to a Chain; the Pope's Chamberlain was so struck at the Sight of his Masters Portrait and deceiv'd to such a Degree, that he thought he saw his Holiness himself. He

likewise drew the Picture of Seignor *Camillo Maximo*, a renowned Painter, the most illustrious *Segnora Dogna Olympia*, and *Flaminia Triunfi*, an exceeding fine Paintress; all these Portraits he drew with long-handled Pencils and Brushes, and in the strong Manner of the great *Titian*, and no ways inferior to his Heads, which nobody will call in question, who has once seen those of his drawing in *Madrid*. When he determin'd to draw the Picture of the Holy Father, he thought fit to prepare himself beforehand. by way of Exercise, in painting some Head from the Life; for which purpose he drew that of *Juan de Pareja* (a Slave of his and an ingenious Painter) with such Similitude and Liveliness that, having sent it by the same *Pareja* to some Friends to pass their Judgment on it, they stood a while looking sometimes on the Picture and sometimes on the Original, with Amazement and even a sort of Terror, without knowing which they were to speak to, or which was to answer them. Of this Portrait (which was a half-length) *Andrew Esmit* (a *Flemish* Painter in *Madrid*, who was then at *Rome*) relates that it being a Custom on St. *Joseph's* Day to adorn the Cloister of the *Rotunda*,
with

with capital Paintings, ancient and modern, this Portrait was not only placed, with universal Applause, among them, but in the Opinion of all the Painters of different Nations, all the rest look'd like Painting, but this alone seem'd to be a Reality, and thereupon *Velasquez* was admitted a Member of the *Roman Academy*, in the Year 1650. He return'd to *Madrid* 1651, and cast a great number of fine Statues. In 1652, His Majesty was pleas'd to make *Don Diego Velasquez* head Harbinger of his Imperial Palace. *Michael Colona* and *Augustin Miteli* came to *Madrid* 1658. *Miteli* died 1660 at *Madrid*: *Colona* return'd to *Italy* 1662. In 1659, came to *Valencia* *Bautista Juan Moreli* a *Roman*, a famous Statuary, a Disciple of *Algardi*, and in 1661 he came to *Madrid*. He executed many Works in *Aranjuez* and *Madrid* where he died, not long after the Death of *Philip IV*. *Velasquez* drew a Picture of the Queen of *Spain* in a round Plate of Silver, of the Diameter of a piece of Eight of *Segovia*, which was highly finish'd and extremely like; and painted with an uncommon Dexterity, Address, Strength and Sweetness. This was one of his last Pieces

and of the last Perfection. In variety of History-pieces he had evinced his universal Comprehension of the Art. He was very witty and ingenious in Conversation, and smart in his Repartees. The King being determined to honour him with the Habit and distinctive Badge of some of the Military Orders of Knighthood, and leaving it to his Option, he chose that of *Santiago*, and was invested therewith the 28th of *November* 1658; he died at *Madrid* August 6 1660, and in the 66th Year of his Age.

107. *Francisco Lopez Caro,*

PAINTER, a Native and Inhabitant of *Seville*; was of considerable Eminence in his Profession; a Disciple of *Roelas*; he apply'd his Studies and Exercises, to all the Parts and Branches of Painting, and attain'd to a laudable Skill in every one of them, but chiefly he distinguish'd himself in Face-painting. His Performances are to be seen in *Seville*. About the Year 1608. he went and work'd in the Royal Palace of the *Pardo*. He died at *Madrid* 1662, aged 70.

Fran-

108. *Francisco Zurbaran,*

PAINTER, was a Native of *Fuente de Cantos*, and liv'd in *Seville*. He receiv'd the first Rules of the Art under the Divine *Morales*, and afterwards went to *Seville* to compleat himself in the School of Doctor *Pablo Roelas*, and there acquir'd the Reputation of an excellent Painter, by the many Pieces of his doing, particularly those in the second Cloister of *la Merced Calzada* in that City. All the Drapery he used to draw by a *Maniqui* (and the Naked by the Life.) And thus he performed several wonderful Pieces, adhering for this Purpose to the School of *Carabacho*, whom he follow'd so close, that any one wou'd take his Works for *Carabacho's*, unless they were told whose they were. He left at *Seville* such numbers of them, and indeed all over *Andaluzia*, as well in publick Edifices as private Houses, that it were almost impossible to specify the Particulars of them all. In the College of *San Pablo* at *Cordova*, are many Pictures of the Saints of the Preaching Order, exceeding fine! At last he came to
Madrid

Madrid 1650, where he painted divers Pieces, both at the Palace *del Campo* and other Royal Houses, He died 1662, in his 66th Year.

109. *Miguel and Geronimo Garcia*, Painters and Sculptors,

WERE Twins and born at *Granada*. The one signaliz'd himself most in making Statues or solid Figures, and the other in colouring and painting them. Their Works are spread up and down in the City and Kingdom of *Granada*. They flourish'd in *Philip* the IVth's Time.

110. *Juan de Toledo*, Painter,

BORN in the City of *Lorca*, in the Kingdom of *Murcia*; his Father's Name was *Miguel de Toledo*: He was likewise a Painter and taught his Son the Art: who afterwards went to *Italy* and kept close to the School of *Michael Angelo de las Batallas*, not neglecting to resort frequently to that of *Annelo Falconi*. Returning into *Spain*, he went and settled
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at *Granada*, where he lived some Years, and drew a World of Battle and Sea-pieces, with a singular Excellence, and some Night-pieces of Armies and Parties marching, and little historical Occurrences transacted by Moon or Link-light, wherein he express'd an exquisite Taste and Fancy, beyond all Competition. Not that his great Genius satisfy'd itself with such small Matters, but extended likewise to capital Histories of a very large Size, as is manifested from the different Paintings he drew in the Convent of San *Francisco el Grande*, in the City aforesaid. He left also several of his Works in *Murcia*, *Madrid*, *Toledo*, and *Alcala de Henares*. He died at *Madrid* 1665, aged 54.

III. *Pedro Cuquet*, Painter,

A Native of *Barcelona*; was an excellent Painter, witness the grand Piece he drew of the Council of *Ephesus*, which is placed in the *Carmelite* Convent in that City, not to mention divers Altar-pieces of his doing in that City; where he died 1666, turn'd of 70.

Pedro

112. *Pedro de Moya*, Painter,

WAS born at *Granada*, but received at *Seville* a slight Tincture of the Art in the School of *Juan del Castillo*. From thence he went to *Flanders*, and cross'd over to *England*, and apply'd himself to the School of *Vandyke*, where he made great Advances. He return'd to *Seville* and lived there many Years, and left such eminent Instances of his Skill, as to merit the highest Approbation of the most celebrated Painters of that Time. He then went to *Granada*, where he maintain'd the Character he had already acquir'd ; and was, in that City, the first Introducer of the good Manner of *Vandyke*, which he has given a Proof of in a Picture of our Lady's Conception done by him ; which is in the Church of *Our Lady of Grace*, in the said City ; with whose School and that which was left by *Juan Fernandez Machuca* (a Disciple of *Raphael de Urbino*) was form'd in *Granada* a great Race of Painters. Our *Moya* died there 1666, aged 56.

Igna-

113. *Ignatio Raeth*, Painter,

WAS born at *Antwerp*, and a Disciple of Father *Daniel Segers*. He went to *Madrid*, and painted the Life of Father *San Ignacio* in 36 Pieces, which are placed in the new Church of the said House: He afterwards returned to his Province of *Flanders* and into *Germany*, where he died (1666) in great Repute for his Ability, and very old.

114. *Christopher Garcia Salmeron*, Painter,

WAS born at *Cuenca*, and a Disciple of *Pedro Orrente*; he painted a great deal in that City, as in the Convent of *St. Francis*, a Picture of Christ's Birth, a heavenly Piece! He went to *Madrid*, where he drew divers Pictures and where he died 1666, in the 63d Year of his Age.

Joseph

115. *Joseph de Arfe*, Sculptor,

WAS born at *Seville*, where he receiv'd his first Rudiments ; he went to *Rome* to perfect himself in the Art. After an Interval of some Years he return'd to his native Country, where, besides many Statues which he carv'd he immortaliz'd his Name, by the Figures of Silver which adorn the Tabernacle of the said Church, having made the Models from whence they were cast and afterwards repair'd them. The Products likewise of his Ingenuity are the Marble Statues of the Evangelists and Doctors, which are in the Chapel of the Sanctuary of that holy Church, Figures above 20 Foot high, a masterly Performance ! he died in the said City 1676, aged 63.

116. *Pablo Pontons*, Painter,

A Native and Inhabitant of the City of *Valencia*, and a Disciple of *Pedro Orrente*. He had a grand Manner in Painting *a la Moda Italiana*, and with a great Command of his Pencil. There
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are abundance of his Works in the said City, especially in the Convent of *la Merced*, as well in the Church as in the Cloisters; in the *Cartusians* Monastery *del Puche* there are likewise divers Testimonies of his Merit. He died in that City above 60 Years old, *Anno* 1666.

117. *Don Francisco Ximenex,*

PAINTER, was born at *Tarazona*, where having been initiated in the Art of Painting, he went to *Rome* and continued there some years; from thence he came greatly improv'd to *Zaragoza*, and there executed admirable Things, some of them of very considerable Magnitude, especially three Pieces of forty Palms high, for the Chapel of *San Pedro Arbues* in the *Aseu* of the said City. He also painted the Life of *St. Elias*, for the Cloister of the Calceate *Carmelites*; a Thing of a grand Taste and Fancy in the Historical Way. He died in the said City 1666, 78 Years old.

Mam.

118. *Manuel Pereyra*, Sculptor,

WAS a Noble *Portuguese* and an excellent Sculptor, as is demonstrable from the Multitude of Statues he wrought in the Court of *Madrid*, and in many Churches of *Madrid* and *Alcala Henares*, above all, the Effigy of the most holy Christ of *Perdon* in the Convent of *Dominicans del Rosario* in *Madrid*. He executed, being now in a Manner grown blind, the Model of the Statue of St. *John de Dios* which is over the great Portal of the Cloister of his Convent in *Madrid*, and even directed the Stone Statue itself, only by his Feeling; it was executed by *Manuel Delgado*, a tolerable good Sculptor and his Disciple. It is absolutely a beautiful Figure; he died in 1667, in the 63d Year of his Age.

119 *Don Eugenio de las Cuevas*,

PAINTER, born at *Madrid* and Disciple of his Father *Pedro de las Cuevas*; and tho' he took the Pencil in Hand only to divert himself yet he highly deserves

serves a Place here for his excellent Talents. He was pitch'd upon to teach Don *John* of *Austria*, *Philip* IVth's Son, the Art of Design. He painted Things in small, of a very good Taste, such as Pictures for Jewels. He died at *Madrid* 1667, in his 54th Year.

120. *Don Francisco Caro,*

PAINTER, was born at *Seville*, and a Disciple of his Father *Francisco Lopez Caro*. He perfected himself under *Alonzo Cano*. He dwelt in *Madrid*, where he drew many and good Pieces for divers private Persons. He painted the Life of the Virgin in the Chapel of *St. Isidorus*, in which he acquitted himself with great Mastery and Command, favouring much of *Alonzo Cano's* School; accordingly he grew into very great Esteem: He died in *Madrid* 1697, scarce 40 Years old.

121. *Sebastian Martinez,*

PAINTER, was a Native and Inhabitant of the City of *Jaen*. He was noted for a capricious romantick out
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the Way, and singular Style of Painting ; but yet of a good Taste and Correctness, and of great Temperance, and wonderfully pretty in his Contours or Outlines, as is apparent in a Multitude of Pictures which he did in that City both publick and private, especially those of the Society of *Jesus*. He did several Works in *Lucena* and *Cordova*, which were highly applauded by all the good Judges of the Art. He came to *Madrid*, and upon the Death of *Don Diego Velasquez*, *Philip IV.* made him his Painter, notwithstanding his Majesty told him his Painting had little Force, and that it must be look'd at very close ; because he did every Thing in a very misty Manner, yet with an exquisite and uncommon Share of Fancy. He likewise drew Landskips admirably well, and I have seen one which was an *Aurora* or Day-break, an incomparable Piece. He died at *Madrid* 1667, aged 65.

122. *Antonio del Castillo y Saavedra*, Painter,

A Native of the City of *Cordova*, and a Disciple of his Father *Agustin-de Castillo*, who losing his Father, went to *Seville*

ville to perfect himself in the Art, in Company with *Joseph de Sarabia* (a noted *Cordovan* Painter likewise) and attained his End in the School of *Francisco Zurbaran. Castillo*, now seeing himself accomplish'd in the Art, returned to his native Country, where he did an infinite number of excellent Things, in every kind, both in Fresco and Oil. In the Royal College of *St. Paul* (of the sacred Order of Preachers) of his Hand are all the Paintings of that celebrated Stair-case, consisting of Figures bigger than the Life ; the whole executed with singular Mastery and Bravery. His Works are in the holy Church, in the Hospital of *Jesus of Nazareth*. In the *Salon* of the holy Tribunal, in the Church of the Convent of *St. Francis*, in the Convent of the Nuns of *St. Isabel de los Angeles*. In the Hospital of *la Caridad*, in that of *la Consolacion*, and in the Convent *de la Arrizafa* of the *Recoletos Franciscos*. He had also an excellent Hand at Landskips ; for which Purpose he would often take a Walk into the Country, with his Implements for Drawing, and would draw Views from the Life, as also Beasts, Carts, Waggon and Coaches,

Coaches, or any thing else that offer'd, as a Brook running among Rocks, &c. with a most singular Delicacy. He was likewise a great Architect, Perspectivist, and Limner; of this there are, in the said City, many undeniable Evidences; particularly he had an agreeable Way of interspersing little Towns and Castles in his Landskips. Above all, for little Historical Compositions of a middling Size, he had not his Equal; neither is the Court of *Madrid* itself, without some of his Pictures. He had likewise a wonderful Ease in sketching out and delineating every Thing that fell in his Way; so that, when he died, there were found innumerable Draughts of his doing, most of them done with a Pen; and some Heads (especially old Folks) done with a reed Pen, with which he took delight in drawing large Heads with broad Strokes of the Pen, with great Boldness and Command of Hand. He likewise was a very good Modeller in Clay, in which I have seen some naked Figures and Heads of an excellent Gusto. At last he went to *Seville*, in 1666, where he had not been since he was a young Man, and where seeing the Paintings of

Mu-

Murillo, (who was then in his Prime) he was so concern'd at *Murillo's* being cry'd up by the Populace for his beautiful Colouring, which he himself was deficient in, tho' he far surpass'd the other in Designing, that he said, *Now is Castillo Dead!* and so it prov'd, for returning to *Cordova* he fell into so deep a Melancholy that he lived but a very little while, and painted but a few Things, among which, was *St. Francis* drawn to the Middle; nothing is more true, than that it excell'd all he ever did in his Life, in the Taste and Delicacy of the Head and Hands, tho' 'tis certain he was not so happy in Colouring. He died in the said City 1667, aged 64; leaving so great a Name in that City, that he who has not a Painting of *Castillo's* is not reckon'd a Man of Taste.

123. *Alonzo de Messa*, Painter,

WAS a Native and Inhabitant of *Madrid*, and some will have it he was a Disciple of *Alonzo Cano*: he painted the Life of *St. Francis*, in the Cloister of his Convent in *Madrid*; in which Work

Work is conspicuous his Virtù, his Genius, and his advantageous Disposition to the Art, suitable to the Greatness of his Manner, and the Experience and easy Manage shewn in the Invention and Expression of the Passions. He died at little more than 40 Years of Age in *Madrid*, 1668.

124 The Licentiate *Pedro Valpuesta*, Painter,

WAS born in the Village of *Osma*, and a Disciple of *Eugenio Caxes* Painter to his Majesty, and whom none of his Disciples ever imitated so nearly; for many of his Works have been held to be done by his celebrated Master. His Works in *Madrid* are in the Convent of St. *Francis*, in St. *Miguel*, in the *Buen Sucesso*, in *Santa Clara*, and in the *Concepcion Francisca*. He died at *Madrid* 1668, aged 54.

125 *Joseph de Sarabia*, Painter,

WAS a Native of *Seville*; having perfected himself in the School of *Zurbaran*, he went to *Cordova*. There
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are of his Works in the Convent of *St. Francis* at *Cordova*; and in the Convent of *la Victoria* there, a Flight into *Egypt* which he owned he himself, was most pleas'd with, of any Thing he ever did; and he was certainly in the right: he did numberless Pieces for private Persons. He died 1669, aged 61 Years 8 Months.

I 26. Brother *Adrian Rodriguez*

PAINTER, was of the Society of *Jesus* in *Madrid*. He was the Son of *Adriano Dieriex* and born at *Antwerp*. He took the Surname of *Rodriguez*, because his own sounded so strangely in these Parts. He was a profess'd Painter, when he enter'd into the Society aforesaid. He was admitted into the profess'd House at *Madrid*, where he painted divers Things. He died in that House 1669, aged 51.

I 27. *Don Antonio Pereda,*

WAS born at *Valladolid*; but went to *Madrid* and was instructed in the Principles of Painting, by *Pedro de las Cuevas*. He painted an Historical Piece

which was justly admired ; the Subject of it was the Marquis *de Santa Cruz* throwing Succours into *Genoa* ; the Whole very well designed, and excellently colour'd, both in the Drapery and the Heads. By this Picture he gave no less pleasing than evident Demonstrations of his Ingenuity and fine Vein ; the Piece is to be seen in the *Salon de Comedias* of the *Buen-Retiro*. There are several of his Performances in the Church of the *Madres Capuchinas* ; in the Church *las Nignas de Loreto*, and in that of *la Magdalena in Alcala de Henares*, in the College of *Atocha* in *Madrid* ; in the Parish Church of *St. Michael*, in the *Carmelites Calzados* ; and the famous principal Piece of the High Altar in the Church of *St. Antonio* of the *Capuchines* of the *Prado*, and abundance more, which wou'd be too prolix to enumerate. He had a peculiar Talent likewise for representing the Passages and Humours of ordinary Cook Shops and blind Hedge-Taverns, in which he was excell'd by none. He had not only the best Collection, of any Man, of all Sorts of Prints, Drawings, Sketches, and rough Draughts ; Originals, Models, and excellent

lent Statues, but an admirable Library of Books, in various Languages and on various Subjects, especially that of Painting; and yet he cou'd neither read nor write; so that when his Name and Date was to be set to a Picture, he got some Body to write it upon a Paper, and he copy'd it: he took delight in hearing his Disciples and some Friends read Histories to him, especially such as he was to paint; and by this means he reap'd the Benefit of his Library. He died at *Madrid* 1669, at 70 Years of Age.

128. *Juan de Pareja*, Painter,

WAS born at *Seville*, of a *Mestizo* Breed, that is, of *Indian* and *Spanish* Parents, he was of an odd Hue, and was a Slave of *Don Diego Velasquez*; and altho' his Master (for the Honour of the Art) wou'd never suffer him to meddle with Painting or Drawing, but only to grind his Colours and prepare the Canvas, and other servile Offices belonging to the Art and about the House; yet he being very handy and ingenious, and taking all opportunities of his Masters Absence and passing whole Nights in study when he might

might have taken his rest, he came to do Things very worthy of esteem; and in order to prevent the effects of his Master's Resentment, which he apprehended would necessarily follow upon the Discovery, he made use of the following Stratagem. He had observed that whenever the King (*Philip IV.*) came down to the Apartments to see *Velasquez* paint, and chanc'd to see any Picture set up against the Wall, his Majesty wou'd turn it, or order it to be turn'd to see what it was. Upon this *Pareja* resolv'd within himself to set up a small Piece of his own painting against the Wall, and to place it so, as to make it seem to have been left there undesignedly. The King no sooner saw it, but he turn'd it about, and at the same Time *Pareja*, who waited for the Opportunity, fell on his Knees and humbly begg'd his Majesty to interpose between him and his Master, without whose Consent he had presum'd to learn the Art and wrought that Piece. The King turning towards *Velasquez*, told *Pareja* he needs say no more upon that Head, adding that the Man who had such a Talent, cou'd

not be a Slave. Upon this *Velasquez* immediately gave *Juan de Pareja* a Letter of absolute Liberty and Discharge from his Service ; but *Pareja* was so honourable as to continue not only to serve *Velasquez*, as long as he liv'd, but his Daughter after him. Our *Pareja* had a most singular Ability in painting Portraits, some of which are superlatively good, and so much in *Velasquez's* Manner, that they have been often taken for that great Master's. He died at *Madrid* 1670, aged about 60.

129, *Don Juan Bautista del Mazo Martinez*, Painter,

A Native and Inhabitant of *Madrid*, He was Painter of the Bed-chamber to his Majesty, and Son-in-Law and Disciple of *Diego Velasquez*. He was universal in the Art, he made Portraits to Admiration ; he likewise painted to Perfection the Hunting of noble Game, as Wild Boars, Stags, &c. not only with great Exactness, representing the Situation of the Country and adjoining Towns, but the Occurrences usual in the Field, viz. some taking

taking the Refreshment of a hasty Repast, and others ranging about either on Foot or on Horseback, strictly observing the Habits suitable to the Occasion, and the Custom of the Country; and what is wonderful, he was so singular in copying after others, especially his Master, that there's no distinguishing the Copies from the Originals. I have seen several Copies, even from Originals of *Tintoret*, *Veronese* and *Titian*, in the Hands of his Heirs, which if carry'd into *Italy*, where they knew nothing of his Ability, I make no question but they would pass for the Originals; and I can't help thinking that when a Copy reaches such a degree of Perfection, as to deceive both the Practitioners and Judges of the Profession, it ought to pass as an Original. O! how many Pieces wou'd be christened by that Name! but the Difficulty is how to attain to this high Degree; for as those who copy after others, are usually but of a middling Capacity, you may discover a Coldness and Tameness in the Execution, from their being obliged to a servile Imitation: but it is not so with a Man already made to it, and that works with a Masterly and free Pencil, as is evident

dent from *Rubens's* Copies of *Titian* which are in the *Pardo*; and which are really better than the Originals. *Juan Bautista* died at *Madrid* 1670, aged 50.

130. *Juan Sanchez Barba,*

SCULPTOR, was born among the Mountains of *Burgos*. He was an eminent Sculptor, as is apparent from his Works at *Madrid* in the Church of the Convent of the *Carmelites Calzados*, in the Parish Church of *Santa Cruz*, and in the Convent of the *Merced*; above all, the Holy Christ *de la Agonia* which is venerated in the Convent of the *Padres Agonizantes*; I must needs say, in respect to the Truth of Symmetry, and the Passions and Affections of a Person giving up the Ghost, I have met with nothing of a more supreme Expression and Propriety. He died 1670, aged 55.

131. *Juan de Arellano, Painter,*

HE was a Native of the Town of *Torez* in the Archbishoprick of *Toledo*. He was born 1614; learnt the Art
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at *Alcala de Henares*, and afterwards went to *Madrid*. He was 36 Years old, before he shew'd any extraordinary Capacity; but following the Bent of his Inclinations, he apply'd himself to copy some of *Mario's* Flower-pieces, and afterwards studying Flowers from the Life, he attain'd to such a Superiority in that Particular that no *Spaniard* went beyond him, witness the various Pieces he painted in the Churches and in the Houses of Noblemen and others. In the Middle of the Chapel of our Lady *del buen Consejo*, there are four Pieces of his doing, surprizingly fine. His Study was not less employ'd in Fruit-Pieces; and his Application was so great that he work'd as much by Night as by Day. One asking him, why he gave himself so much to Flowers, and left Figures, he answer'd, because they cost me less Pains and bring me more Money. He died at *Madrid* 1670, in his 65th year.

132. *Miguel Mark*, Painter,

WAS a Native and Inhabitant of the City of *Valencia*, the Son and Disciple of *Stephen Mark*, and follow'd his Father's

Father's Genius in applying himself to Battle-pieces, but was more universal, and and had none of the Oddities of his Father's Humour. Besides Battles he wrought many excellent Things; particularly there's a Painting of his at *St. Francis* in the third Order of that City; which is admirable: and likewise another of the same Saint not inferior to it, (in which the Prints of the Wounds are represented) in the Convent of the *Madres Capuchinos*: not to mention many more in other Places highly esteemed by the Virtuoso's. He excell'd in the Art of Design and had a genteel, graceful, and pretty Way of managing the Colours. He died 1670, no more than 37 Years old.

133. *Joseph de Ledesma*, Painter.

WAS a Native of old *Castile*, where he received some Instructions in the Art. He became a Disciple, at *Madrid*, of *Don Juan Caregno*; there are pieces of his Work; in the Church of the College of *St. Thomas* in the Convent of the *Agustinos Recoletos*, there is a Picture of the dead Body of our Saviour, attended by
his

his Mother, St. *John*, and *Mary Magdalen*, done with so excellent a Gusto, and so well executed in respect to the Foreshortning of the *Christ*, that for this Piece alone the Author deserves an immortal Name. He died at *Madrid* before he reach'd his 40th Year, Anno 1670.

134. *Benito Manuel de Agüero*,

PAINTER, was a Native and Inhabitant of *Madrid*. He was a Disciple of *Juan Bautista del Mazo*; and altho' he did not make such a Progress in Figures as some others, yet he excell'd most Artists in the Landskip Parts, as is apparent from many of his Pieces in the Palace of *Aranjuez*, touch'd up with a most singular Relish; nor are the Figures and little Historys represented therein less to be admir'd. He died 1670, in his 44th Year.

135. *Juan Antonio Escalante*,

PAINTER, was a Native of *Cordova*; and after he had there imbibed some Principles of Painting, he came to *Madrid*

Madrid, where he learn'd with much Study and Application, in the School of *Don Francisco Rici*. There are several Pieces of his in the Convent of *la Merced* in the said City, in which is discover'd the Greatness of his Genius, and Affection to *Tintoret* and *Veronese*, for he follow'd in all Things that Style, in the Composition and the Gracefulness of the Attitudes; there are other fine Pieces of his Hand in the Parish Church of *St. Michael* in *Madrid*: among which is a *St. Catharine* (Virgin and Martyr) a most graceful Figure, and of an exquisite Fancy vastly in *Tintoret's* Manner. But the Thing wherein he out did himself was an Effigy of a dead *Christ* in the Church of the Holy Ghost (a Convent of the *Clerigos Menores* in *Madrid*) a Piece which one wou'd really take to be of *Titian's* Hand. He died at *Madrid* 1670, in the 40th Year of his Age.

136. *Don Sebastian de Herrera,*
Barnuevo,

PAINTER, Sculptor, and Architect,
was a Native and Inhabitant of *Madrid*. He was the Disciple of his Father

G

Don

Don Antonio Herrera who was an excellent Sculptor as is apparent by the Angel and the other Figures over the Gate of the Royal Prison at *Madrid*. Afterwards, our *Sebastian* stuck to the School of *Alonzo Cano*, more for imitation than instruction, and accordingly he trod close in his Steps. He afterwards turn'd out not only an excellent Painter, but a consummate Sculptor and Architect ; as is visible in the repeated Works of his, which are admir'd at *Madrid*, in all the three Faculties. There are Pieces of his in the Convent of the *Recoletos Agustinos*, and in the Church of the imperial College of *Madrid*, and in the Church of *St. Jerome* ; and another of the Martyrdom of *St. Laurence* (now in the Hands of a Lover of Art) nearly approaching to *Titian*, *Tintoret* and *Paul Veronese*, for it has the Excellencies of all Three. He was superintendant of the Kings Works, Assistant Harbinger, Painter of the Bed-Chamber to his Majesty, keeper of the Palace of the *Escorial*, and other Employments. There is handed about among the Painters an Effigy in Wax about 4 Inches high, of a *Christ* tied to the Pillar, which neither

Michael

Michael Angelo himself nor any other of the most eminent Sculptors could have out done: I have the cast of it in Silver extremely well finish'd. He died in *Madrid* in the 60th Year of his Age, *Anno* 1671.

137. *Bernabe Ximenez de Illescas*, Painter,

WAS born in the City of *Lucena*. In his Youth he Study'd six Years at *Rome*, copy'd with great punctuality, and wrought Grotesks and Foliages. Altho' he did not much practise the Art, he left in the said City, very valuable Tokens of his ingenuity and ability in Painting, and some very good Disciples; and among them, the Licentiate *Don Leonardo Antonio de Castro*, and *Michael de Parilla*. a Native of *Malaga*. He died in the City of *Anduxar* 1671, Aged about 60.

138. *Francisco Camilo*, Painter,

WAS a Native and Inhabitant of *Madrid* His Fathers name was *Domingo Camilo*, a Native of *Florence*. *Francisco*

was a Disciple of *Pedro de las Cuevas* and became a renowned Painter, particularly for a tender, fresh, and soft Colouring. His Genius was so much inclin'd to the Mild and the Devout, that whenever he painted Gods and Goddeses, his *Jupiter* resembled *Jesus Christ*, and his *Juno* the *B. Virgin*. There are many of his Works in *Madrid*; among others a *Holy Mary in Egypt*, in the Church of the *Capuchin* Fathers at *Alcala de Henares*, wherein are many excellent Figures, more especially the *B. Virgin* so beautiful and withal so finely adorn'd as speaks her *Queen of Angels*; and in short; is so excellent a Piece that, had he done no other Work, he had deserv'd a Place here; but he likewise wrought another Piece, *St. Joseph*, no ways inferior to the former, in the College of the *Padres Clerigos Menores*, an admirable Thing! There are likewise many celebrated Performances of *Camilo's* in *Salamanca*, *Segovia*, and *Toledo*. He died 1671.

Luis

139. *Luis de Sofomayor* Painter,

WAS a Native of the Kingdom of *Valencia*. He had a great Genius for Painting, and learn'd something of the Art under *Estevan Marc* in the City of that Name, but did not perfect himself in that School, because of the Masters extravagant Humour; which made *Sotomayor*, leave him and go to *Madrid*, where he continued in the House of *Caregno*, and attain'd to such a Mastery in all the Parts of Painting as to be universally admir'd. His Works discover he had a right Taste of Colouring, a grand Idea of Design, and an uncommon and rich Vein of Composition; all which I have seen, especially in *Valencia* (to which Place he return'd) in the Church of the Convent of *St. Christopher* of the *Augustin* Nuns, where all the Paintings were done by him, and, without exaggerating, are so many Master-pieces. Going again to *Madrid*, he died *Anno* 1673, scarce 40 Years of Age.

140. *Juan Martin de Cabezalero*

PAINTER, was born at *Almaden*, on the Borders of the Kingdom of *Cor-dova*. He was a Disciple of *Don Juan Caregno*, There are of his Works in the Parish of *St. Nicholas* at *Madrid*, and in the Chapel of the third Order, in the Convent of *St. Francis*, Masterly Things. He was a Painter extremely Studious and modest. He had scarce attain'd to the Age of 40, before he died in the City of *Madrid*, Anno 1673.

141. *Andres de Vargas,*

PAINTER, was a Native of the City of *Cuenca*, and a Disciple of *Francisco Camilo* at *Madrid*, and his Manner of Painting was so like that of *Camilo* that many of his Pieces have been reputed to be his Master's, witness that Performance in the Chapel of *St. Saviour de le Paciencia*: After he had wrought at *Madrid* abundance of publick and private Things, he return'd to *Cuenca*, where he likewise was the Author of many
 Pieces

Pieces of Painting. He likewise did a large Picture of the Conception in the Parish Church of the Town of *Hiniesta*, which is a transcendent Piece and so likewise is the Mission of the Apostles which he did for the Chapter-house of that Cathedral : Nor less to be admir'd is Our Saviour praying in the Garden, in the Cloyster of the *Trinitarios Descalzos* at *Madrid*, In which City he died in the Year 1674, aged about 60.

142. *Ambrosio Martinez,*

PAINTER, was born at *Granada* and lived there. He was a Painter of much esteem, of the School of *Alonso Cano*, as his Works declare in the Royal Monastery of *St. Jerome*, and in the Convent of *St. Antony* of the *Religiosos Terceiros* of the Order of *St. Francis*; and in the Convent of *Carmalites* in that City. He died young at *Granada*, 1674.

143, *Joseph Moreno, Painter,*

WAS born at *Burgos* where he laid some foundation of the Art of Painting and then went to *Madrid* where he

continued with *Francisco de Solis*, and made such Progress that our *Moreno's* Manner of Painting very much resembled his Master's, nay, was more correct and of a better Gusto, for the Truth of which Assertion I appeal to the various private Works which came out of his Hands; viz. A Flight into *Egypt*; a St. *Antonio* Abbot; and a Saint *Catherine* Martyr, a consummate Piece! As for publick Works, he did none that I know of. He returned to *Burgos*, where he died scarce 30 Years old, Anno 1674.

144. *Phelipe Gil*, Painter,

FLOURIH'D at *Valladolid*, about 1600, in which City he was also born, tho' he learn'd at *Madrid* in the School of *Juan Vanderbamen*, a *Flemish* Painter, and made great Improvements there; of which when he return'd to the Place of his Birth, he gave many demonstrative Proofs in various Works; especially in the College of *Nignas Huerfanas*, and in the Cloister of the Convent of St. *Francis*, where most of the Pictures are of his Hand. He likewise excell'd in
Face-

Face-painting, and studied Nature extremely. He held an Academy at his House many Years, and had made so good a Collection of Drawings, Sketches, Models, and other Things relating to the Art, that upon his Death they were valu'd at 3000 Ducats. He died *Anno* 1674, turn'd of 70 Years of Age.

145. *Matheo Cerezo*, Painter,

WAS born in the City of *Burgos*, and coming to *Madrid* when hardly 15 Years old, he enter'd himself in the School of *Don John Caregno*, where he continued in the Study of Painting with such Felicity, frequenting the Academies, and painting from the Life several Persons, merely to exercise himself, and copying different Originals in the Royal Palace, besides attending his School so closely that he imbib'd his Master's Spirit to such a degree as to make it a very difficult Matter to distinguish his Works from those of *Caregno* himself. He was little more than 20 Years old, when he left his Masters School, in order to make himself famous. For the Publick he did wonderful

ful Pieces, which are in the Church of *St. Elizabeth*, and in the Convent *de los Agonizantes*; also in the Chapel of Our Lady *de la Soledad* in *Madrid*. But that which exceeds all praise is the Picture of the Castle of *Emaus*, which is in the Convent of the *Augustin Recoletos*. He left behind him many fine Works in *Valladolid*. Returning to *Madrid* he did a great deal of Work for particular Persons. He likewise had so excellent a Hand at drawing Clowns and ordinary Pot-Companions that none went beyond him tho' perhaps *Andres de Leito* equall'd him. He died at *Madrid* 1675, at the Age of 40.

146. *Fray Juan Rici*, Painter,

WAS a Native of *Madrid*, and son of *Antonio Rici* a good Painter; and a Native of *Bolonia*. He was a Disciple of *Fray Juan Bautista Maino*. There are of his Performances in *Salamanca*, and in *Rioja*, as also in the Cloister of *St. Martin* at *Madrid*: and Our Lady *de Remedios*, and in the Church and Cloisters of the Metropolitan Church of *Burgos* and of the Monastery of *St. John*

John, and in the Village of *la Seca*, six Leagues from *Valladolid*. After he had made himself much esteem'd in *Spain*, he went to *Rome*, where he enter'd himself in the Congregation of *Monte Casino*, and where he wrought many Pieces which were much celebrated at *Rome*. He died in *Monte Casino* 1675 Aged 80,

147. *Pedro Antonio*, Painter,

WAS a Native and Inhabitant of the City of *Cordova*. He was a Disciple of *Antonio del Castillo*; his Colouring was very beautiful and pleas'd the Vulgar so much that they applauded him above all his Co-temporaries, especially after the Death of his Master, There are of his Works in the Church of the Royal Convent of *St. Paul* of the Predicant Order: without mentioning other Works of his both publick and private, which are very numerous and no less meritorious He died at *Cordova* 1675, in his 61st Year

148. *Don Joseph Antonilez*,

Painter, was born at *Seville*, where he receiv'd his Principles of the Art of Painting, and in order to make himself
more

more perfect he came to *Madrid*, where he went thro' a Course in the School of of *Don Francisco Rici*, and frequented the Academies, (which were then very flourishing) and he made such Improvements that he was reckon'd one of the chief Painters of of his Time, and not without reason, witness his many performances both publick and Private which are to be seen at *Madrid*, in all which is particularly discover'd a grand Gusto and a *Titianic* Tint. He had a great Genius for Landskips, in which he shew'd a wonderful Delicacy and Fancy. He likewise drew Pictures from the Life, exceedingly resembling the Persons that sat for them. He did some Things for the Parish Church of *St. Andrew* in *Madrid*, and for the Church of *Magdalena de Alcala Henares*, excellent Things! He died in *Madrid* 1676 aged 40.

149. *Don Antonio Bela*,

Painter, he was the Son and Disciple of *Christopher Bela* (a Painter of some Note) He had an uncommon Capacity for Painting. He did many Things both in and out of *Cordova*. He painted two Stations

Stations of the Cloister of St. *Augustin's* Convent. He died in 1676, little more than 40 Years of Age.

150. *Francisco Palacios*, Painter,

WAS a Native and Inhabitant of *Madrid*; he was a Disciple of *Velasquez*, and one of those who imitated his manner and tho' he was not known to have done any publick Work, there are excellent Pieces of his in private Families, especially Portraits, which he drew extraordinary well; and which carry with them sufficient Tokens of the excellent School he was brought up in, and of the Improvement he made there. He was not above 36 Years of Age when he died (*Anno* 1676) in *Madrid*.

151. *Cornelio Scut*, Painter,

WAS born a *Fleming*, but liv'd in *Seville*: He was an excellent Painter, Nephew; and Disciple of another *Cornelio Scut*, a Graver in *Aqua fortis*, of whose Hand we have some Prints. The Nephew acquir'd a great Reputation in Painting, having flourish'd in the Times of *Murillo*

Murillo and *Valdes* : and tho' his Works imitated the *Flemings* in an elaborate Tedioufness and Prolixity. yet they are correct and highly worthy of Estimation. He drew a great number of Pieces which give clear Testimony of his eminent Ability. He was a very great Designer ; for which reason he usually presided in the Academy, giving to all that attended excellent Instructions as well by word of Mouth as demonstrative Figures. He had likewise an uncommon Talent for Face-painting, and was as much, if not more employed that way than any of the Profession. He died in a good old Age, at *Seville*, Anno 1676.

152. *Alonzo Cano*,

Painter, Sculptor and Architect, was born in *Granada*. *Michael Cano* his Father taught him the first Principles of Architecture, afterwards he gave himself to Painting at *Seville*, in the House of *Fancisco Pacheco*, where he spent eight Months in Designing, and then went on in the School of *Juan del Castillo* (some say likewise in that of old *Herrera*) and executed variety of publick Works,
in

in the said City. When he was but 24 Years old he work'd for the Town of *Nebrija* in the *Iglesia Mayor* an Effigy of Our Lady, with so much Skill that all the Artists of those Parts were astonish'd at it: Nay the Fame of it spread to such a Degree that Sculptors came from *Flanders* and copied it in small, in order to Work it afterwards in great, in their own Country. No less admirable is the Effigy of *Christ* crucified, which he made for the same Church. Under the Patronage of the Duke de *Olivarez* he came to *Madrid* and by that Noblemans interest obtained the Office of Superintendant of the Royal Works, 1638. He made the Model of the Monument in the Convent of St. *Giles* at *Madrid*. He was Painter to the King and Teacher to the Prince *Don Baltazar Carlos* of *Austria*. At this Time he likewise drew several Historical Pieces both Publick and Private, particularly the famous Picture of the Miracle of St. *Isidore's* Well, which is in the Parish Church of St. *Mary* at *Madrid*. A Picture so exquisite both for Design and Colouring, that it is really a Miracle of Art; nor less deserving of immortal Ap-

Applause is that of St .*Francis* in the Parish Church of St. *Jago*, with many others so admirably executed that they seem to be of *Coregio's* Hand. He made use of Prints nay sometimes of indifferent ones, and by adding to some Parts and leaving out of others, they were the Occasions of his producing very wonderful Conceptions; His Portraits were likewise marvelously well done. He afterwards drew some pictures in *Valencia*. He return'd to *Madrid*, where he drew some Pictures; Then he went to *Granada* where he carv'd for the great Altar in that Holy Church an Image of the Conception, so rarely finish'd that a *Genoese* Gentleman several Times offer'd four Thousand Dubloons for it, which were refused. He govern'd the Work of the larger Chapel of the *del Angel* in *Granada* where the Statues are done with the Correction and Models of *Cano*. He also painted various Pictures for the Church of *San Diego*, the Convent of *Discalceate Franciscans without the Walls* of that City, which are so numerous and so good that it raises ones Admiration up to Astonishment to see such profusion of Excellencies. *Malaga* may likewise

likewise boasts of having some of his Performances. He return'd to *Granada* where he perform'd many Works both in Painting and Sculpture, for private Persons. He had that Facility in drawing any Thing, that he left Draughts innumerable. He was a Man really worthy of immortal Memory; a Prince in all the three Arts, of Painting, Sculpture, and Architecture. He was likewise a great Mathematician. He left many Disciples; but those of most Note were *Don Pedro Mena* Sculptor, and in Painting *Don Juan Nigno*, and *Don Pedro Atanasio*, Ciezar, and others, of whom particular Mention will be made. He died in *Granada* 1676, aged 76.

153. *Don Antonio Garcia Reynoso*, Painter,

WAS a Native of the Town of *Cabra*, and a Disciple of *Sebastian Martinez* (an excellent Painter in the City of *Jaen*) whom he imitated in the Main, but studied Nature so little, that he became somewhat of a *Mannerist*, but with a very singular Grace and good Taste, in Histories, Landskips, Drapery,
H and

and Skies. He had an abundant and rich Vein in Invention, and left numberless Draughts, which he design'd with perfect Accuracy. His Drawings were either wash'd, done with a Pen, or a piece of Charcoal, or Chalk ; not contenting himself with making one or two Drawings of the same Subject, he made a great many, and all of them different from one another. He drew a large Picture for the Church of the *Capuchin* Fathers of the City of *Andujar*, which is a most beautiful Performance, and vastly extoll'd by *Sebastian Martinez* and *Fray Manuel de Molina* (both great Painters.) He likewise painted a celebrated Picture of *St. Susannah* bathing, for *Don Antonio de Ayala*, a Gentleman who liv'd in the Town of *Linares*, and was a great Lover of Painting ; our Artist having finish'd the Piece and plac'd it in the Court Yard to dry, a young Sparrow from the Housetop seeing the Landskip, and in it the Waters of the Bath and a Pond, flew down several Times and attempted to settle on the Edges of the Pond, to the Admiration of the By-standers, and the great Credit of a Performance which was
 execut-

executed with such Propriety as to deceive the little Creature. He was likewise well skill'd in Architecture, and did many publick Works in the Kingdom of *Jaen*, especially at *Andujar* : but his most remarkable Works of that kind are in the Town of *Martos*. In 1675, he went to *Cordova* where he drew variety of Pictures both publick and private ; and died there *Anno* 1677, in his 54th Year.

154. *Michael Geronimo de Ciezar, Painter,*

WAS a Native and Inhabitant of *Granada*. He was one of the brightest Disciples of *Alonso Cano*, as may be inferr'd from the Abundance of his Works in that City, both in publick Places and private Houses; particularly in the Convent of *del Angel*, and in the Hospital *del Corpus*. He died 1677, in an advanc'd Age. He left a Disciple call'd *Phil. Gomez*, who was very far advanc'd in the Art, and whose Works in the Church of *St. Anthony* do honour to the good School of his Master. *Gomez* died about 60 Years of Age, *Anno* 1694.

155. *Fray Manuel de Molina,*

AN excellent Painter, a Native of the City of *Jaen*, and a Rival of *Sebastian Martinez*, and in order to enable himself to make greater Opposition to him, he went and studied at *Rome*; from wence after he had greatly improv'd himself he came back to *Jaen*, where he painted many marvellous Pieces in his Convent of *St. Francis*. He likewise drew Portraits with a superior Art, and perfectly well resembling the Life. He died in the said Convent 1677, aged 63.

156. *Geronimo de Bobadilla,*

PAINTER, was born at *Antequera*, but lived in *Seville*, where he learn'd the Art of Painting, in the School of *Zurbaran*. In this School he attain'd to great Knowledge, especially in the Perspective, and in painting Histories of a middling Size, with a very good and beautiful Colouring; which he did with so excellent a Grace and Nicety that *Murillo* thought

thought fit to turn over to him some Things of that Nature; and he made them so smooth and glossy, that they did not look as if they were painted, but burnished. Besides this he had some Varnishes so transparent and drying, that they seem'd to be Glafs, and as he had a good Goût and Fancy in the Composition, had he been more aided by the Art of Design, he had been compleatly perfect; however in his Way, he was one of the greatest Artists in Painting. His House was one continued Magazine of Rarities, a perfect Cabinet of Curiosities relating to the Study of this Art; every Room being fill'd with exquisite Models, Figures of the Academy, many original Designs, and rough Sketches of great Masters. He died in the foremention'd City 1680, between the Age of 60 and 61.

157. *Don Juan de Alfaro,*

PAINTE R, was a Native of the City of *Cordova*, and a Disciple of *Castillo*; coming to *Madrid*, he was a constant Attendant in the School of *Velazquez*, where he improv'd so wonderfully,

fully, that his Paintings (especially Portraits) seem'd no way inferior to those of *Velazquez*; and if he vary'd any Thing from him, it was to incline to *Vandyke's* Manner, whose Works he was very much attach'd to, and copy'd some of 'em with so distinguish'd an Excellence that they made the Originals doubtful; not coming short in the Pieces he copy'd from *Titian* and *Rubens*, which, by being a Disciple of the Painter to the King's Bed-Chamber, he easily attain'd the Liberty to copy; more particularly, he grew to such Perfection in painting Portraits in small, that he was equal to the best Artists that Way. He came back to *Cordova* before he was quite 20, and there was no publick or private Work to be done but he was apply'd to; upon which Occasion he made abundance of Pictures, for the Cloister of *St. Francis* of that City. He at that Time drew the famous Piece of the Incarnation of the Divine Word which is in the Oratory of the *Discalceate Carmelites* without the Walls of *Cordova*, insomuch that it seem'd incredible that so young an Artist should be equal to such Performances, or able to do any thing like 'em.

Returning

Returning to *Madrid*, he manifested his great Skill and Genius in numberless publick and private Works; particularly, Portraits in little, which then were much in Vogue, and bore the best Price. At that time he executed the celebrated Piece of the Guardian Angel, which is in a Chapel of the Church of the Imperial College at *Madrid*, the whole conducted with a grand Goût and Beauty. He did some Portraits vastly resembling the Life, in and so noble, so natural and easy a Manner, that they seemed to be of *Vandyke's* Hand. At that time he also drew the Picture of that *Spanish Phœnix* in Poetry, *Don Pedro Calderon de la Barca*, which is now placed over his Tomb in the Parish Church of *San Salvador*. He was no less excellent in Landskips. Returning to *Cordova*, he drew variety of Pictures and Portraits, and then went to *Madrid* where he executed abundance of Pieces as well for the Publick, as for particular Persons; but after some Time, Business fell off, and he saw himself so destitute of Employment that he was unable to maintain himself in his former Decorum; and tho'

he used his best Endeavours to get Work at the Picture-Shops of which sort of Shops there were abundance at that time, (so low was he obliged to humble himself) yet cou'd he find none; which sunk him into so deep a Melancholy, that it shorten'd his Days in the 40th Year of his Age, *Anno* 1680.

158. *Enrique de las Marinas*,

PAINTER; his Birth-place was *Cadiz*, where he laid the Foundation of the Art of Painting, which after a while finding himself sufficiently grounded in, he took to painting Ships and Matters relating to the Sea, being invited to it by the great Choice of Subjects, which he met with in that delicious Port. He went afterwards to *Rome*, where they nick-named him *Enrique de las Marinas*, which he was so well known by, that his real Name is a Secret to this Day. He was undoubtedly so great an Artist in Sea-pieces that none ever outdid him, and but few (if any) came up to him. He died at *Rome*, 1680, in his 60th Year.

Jacinto

159. *Jacinto Geronimo de Espinosa*, Painter.

WAS born at *Valencia* and lived there. He was an incomparable Painter, and a Disciple of *Ribalta*, vastly studious and followed Nature extreamly; his Painting has such Force of Light and Shade, that they seem to be of the Hand of *Cavallero Maximo*. His Works are numberless, as well in publick Places as private Houses. He lived to a great Age and died at *Valencia*, 1680.

160. *Fray Juan de Guzman, del Santissimo Sacramento*, Painter.

WAS born at *La Puente de Don Gonzalo*, in the Kingdom of *Cor-dova*, and a Disciple of *Bernave Ximenes de Illescas*. He went to *Rome*, where he convers'd much with *Enrique de las Marinas*. He return'd to *Spain*, and went to *Seville* where he gave Demonstration of his great Ability. He painted much in his Convent of *Descalces de Aguilar*,
as

as likewise for others of that Province. He was a very great Theorist in that Art; in Architecture, and likewise in Arithmetick, Geometry, and Perspective consummate. He work'd much for the Barefoot *Carmelites* without the Walls of the City of *Cordova*, as well from his own Inventions as from Prints of different Authors, be they who they wou'd, (a Liberty in which he was not scrupulous) which he executed with a superior Gusto, Sweetness, and Mastery; he painted with a great body of Colours, and his Colouring was very grateful and agreeable, and in handling his Pencil he was excellent, imitating the Manner of *Rubens* and *Vandyke*; of this Assertion the foremention'd Paintings are exemplary Instances, especially the principal Picture of the great Altar. He likewise painted for the Convent of St. *Augustin* of the said City of *Aguilar*. He died in his Convent, 1680, aged 69.

161. *Joseph Romani*, Painter,

WAS born at *Bolonia* and a Disciple of *Miguel Colona*. He was a great

great Painter in Distemper, and in Fresco, and lived at *Madrid* many Years : In the famous Garden-House of the *Augustin Recolets* (which was the Treasury of the best Paintings in the World) he painted divers Pieces in a perfect Taste, in the Manner of that good School, not only as to the Architecture and Decorations, but in the Figures and little Boys, with great Exactness and Understanding of the Foreshortenings of Figures, and Skill not only in common Perspective, but in that which is used in Cielings. There is an Image of Our Lady of his doing in *Fresco* which is upon a Corner House in the Precinct of *Barquillo* in *Madrid*, which still preserves the utmost Freshness and Delicacy ; and here by the Way, it may not be amiss to inform the Reader, that in this sort of Painting (*i. e.* *Fresco*) to my Knowledge, *Joseph Romani*, as soon as ever it was dry, used to rub it over with Linseed-Oyl (a Thing very necessary, because of its being expos'd to the Inclemency of the Weather.) And as for the Yellowness which might be occasioned by the Linseed-Oyl, that is soon done away and purified by the
Air

Air and the Sun. *Romani* likewise did several Pictures in the upper Court of *Boadilla*. He died at *Madrid* 1680, in in his 64th Year.

162. *Jusepe Martinez*, and his Son, Painters.

JOSEPH was a Native and Inhabitant of the City of *Zaragoza*. He studied the Art of Painting, at *Rome*. He return'd to his native Country, and was made the King's Painter *ad honorem*. There are in that City abundance of his Works; particularly, the four Paintings of the Angles in the Cloister of the Monastery of *Jeronymites*; he also painted many Pieces of the Life of *Christ*, incomparable Things! He had a Son who was no less skilled than his Father, who sent him to study at *Rome*. In the *Carthusian-House* of *Aula Dei*, he painted *St. Bruno's* Life, with great Reach of Conception and beautiful Colouring; and died there 1690, aged 50. His Father continued at *Zaragoza* where he died 1682, in his 70th Year, or thereabouts.

Juan

163. *Juan Montero de Roxas,*

PAINTER, was a Native and Inhabitant of *Madrid*. He was Scholar to *Pedro de las Cuevas*. He went and study'd in *Italy*, where he made such a Progress that many of his Paintings were taken for *Carabacho's*. Returning to *Madrid*, he painted many extraordinary good Pieces, especially in the Church of the College of *Atocha*. He died at *Madrid* 1683, aged 70.

164. *Don Francisco de Solis,*

PAINTER, was a Native of *Madrid*. His Father and Master was *Juan de Solis*, who was also a Painter. *Francisco* was extremely versed in the practical Part. His Manner was very fresh, beautiful and pleasing to the Vulgar, and accordingly he did an infinite Number of Things. He left a Library, and a Study of Paintings, which was valu'd at Six Thousand Ducats. For several Years together, he held an Academy in his House,

House, which contributed much to his Improvement, and gave him great Facility in Inventing, tho' he gave himself much to Painting as a *Mannerist*, without studying Nature or copying after her, unless on a very extraordinary Occasion. He died 1684, at *Madrid*, aged 55.

165. *Dionis Mantuano*, Painter,

WAS a *Bolognese*, and a great Painter in Distemper and Fresco, but confin'd himself to Architecture, Perspective, and Decorations; as for Figures, were it only an ugly Face for a Spout of Water, or a Lion's or Bear's Head to be set on a Wall, or Figures carv'd on Pilasters with Faces and Breasts like Women without Arms, and terminating with Leaves, instead of Legs, in these and the like, he was fain to make use of other Hands, a common Thing among Foreigners. He was at *Genoa* in 1656; afterwards came over to *Madrid*, where he did abundance of Work, and where he died 1684, little more than 60 Years old.

An-

166. *Antonio de Arias Fernandez*, Painter,

WAS a Native and Inhabitant of *Madrid*, and a Disciple of *Pedro de las Cuevas*. When he was but 14 Years old, he made the whole Picture, which is in the great Altar, of the *Calceate Carmelites* of *Toledo*, and which got him so much Honour and Applause, that being thereby encourag'd to proceed in his Study, by that Time he was 25 Years of Age, he was pitch'd upon for one of the great Artists of *Madrid*, who were employed to draw the Pictures of the Kings of *Spain* in the *Salon de las Comedias*. He was very dexterous and of an extensive Genius, and he had great Force in his Manner of Painting. He did eleven Pictures for the high Cloister of the Royal Convent of *St. Philip*, which is an excellent Performance. He died in a good old Age at *Madrid*, 1684.

Don

167. *Don Juan de Revenga,*

SCULPTOR, was born at *Zaragoza*, and descended of as good a Family as any in the Kingdom of *Aragon*. He went over into *Italy* in his Youth, and was one of the most eminent Men of his Time. He would not declare himself a Professor of Sculpture, but only a Lover of it, yet he wrought abundance of Things to pleasure his Friends. He also did many things in Wax which vied with Nature, if they did not surpass; being spurr'd on by some Friends, he did the most celebrated Statue of Our Lady in the Convent of Angels of the *Franciscan* Nuns at *Madrid*, which he executed with so superior a Goût and Understanding, that, for this Image alone, he deserves immortal Honour. He was turn'd of 70, when he died, *Anno* 1684.

168. *Don Francisco Rici,*

Painter and Architect to *Philip IV.* and *Charles II.* was born at *Madrid*, where he did a great Number of most beautiful Things; among which
are

are the two celebrated Pictures in the Chapel of St. *Isidore* in *Madrid*; the Subject of one of which is the Miracle of the Well of that Saint; and the other the Battle of the Plains of *Tolosa*. Both marvellous Pieces of Art! There is likewise the famous Monument of the holy Church at *Toledo*; a prodigious Work and in all Respects worthy of Admiration! In this he had the Assistance of *Carregno*, *Mantuan*, and *Escalante*. He was a very great Architect and Perspectivist: he left Draughts and Designs without Number; he had great Facility in Working; and when once he had designed or contrived a Thing, he never altered it, for then, he would say, *he should never have done; and that a Thing may be well done, be it what it wou'd, or in what Position soever*, having no substantial Fault. He died at the *Escorial* 1684, aged 77.

169. *Alonzo del Barco*,

LANDSKIP Painter, was born at *Madrid*, and a Scholar of *Anto- nilez*. He made Landskips with uncommon Excellency and a superior Ability; for

for by Practice alone (without having the Life or any Drawing before him) he would enrich his Works with such Variety and Beauty as was perfectly surprizing; there are abundance of his Works as well in Convents as in private Houses. He died at *Madrid* 1685, aged 40.

170. *Ignacio de Iriarte.*

LANDSKIP Painter, was born at *Seville*, and by the joint Suffrages of all his Co-temporaries was allow'd to be singular for his Performance in Landskip, and his *bon Gout* in that Branch of Painting: Infomuch that *Murillo* said, *Ignacio drew Landskips by Divine Inspiration*; for any other Way it seem'd impossible to do what he did, if we consider the various Conceptions and Fancies which offer'd themselves to him, in the Execution of them; of which there's a great Number in *Seville*, especially in private Families, and they are all held in high Esteem. He died at *Madrid* 1685, aged about 50.

Don

171. *Don Francisco de Herrera, the Younger,*

P A I N T E R and Architect to his Majesty. He was a Native of *Seville*, and a Disciple of his Father *Herrera the Elder*. Afterwards he went to *Rome*, where he study'd with great Application, as well in the Academies, as the famous Statues and eminent Works in that City ; whereby he made himself not only a great Painter, but a compleat Architect and Perspectivist. He had also a great Genius for drawing the Merry-meetings of fuddling Companions ; and he arriv'd to so superior an Excellence in painting Fishes, that in *Rome* he went commonly by the Name of *The Fish-painting Spaniard*. Returning to *Seville*, he did some Pieces with universal Approbation ; particularly that of *St. Francis de Assis*, which is in the Front of the Chapter-Room of the Confraternity of the most Holy Sacrament, belonging to the Sanctuary of the said Church ; a Master piece of Painting, and very surprizing for the Distribution of its Lights and

Shades, in which he singularly excell'd. He also made some Portraits, which were noble, natural, and easy ; especially that of a *Frenchman*, in the Habit of a Hunter or Sportsman, loading his Piece, which, I'm told by those who have seen it, is exquisitely well done. He came to *Madrid*, where he wrought a great many fine Things ; and among others, there's a Picture of *Jesus* of *Nazareth* fallen down with the Cross upon him (which is in the House of a Lover of Art) so supremely executed in the Conduct and Observance of the Lights, that it perfectly resembles those of *Titian*. He had an uncommon Talent for representing the Passages and Humours of boozing and guttling Companions, in little Tippling-Houses and Two-penny Ordinaries, of which I have seen some wonderfully well executed ; but he excell'd more in Flowers, which he painted with that sprightly Briskness, that Contrast, Lightness, and delicate Softness you would think, that if you were to blow upon them that they would move. Particularly he drew a Picture, about two Yards in Depth, with a Tabernacle, nobly put in
Per-

Perspective, and some little Figures of Boys, and a Festoon of Flowers, with which they seem'd to be adorning it; which is an absolute Miracle of Art! He was likewise a very able Architect, and accordingly made abundance of Models for Altar-pieces and other Works of Architecture, which are now esteem'd by Artists as so many Jewels. He died 1685, aged 63.

172. *Don Juan Carregno,*

Painter of the Bed-Chamber to *Charles II.* Tho' he lived at *Madrid*, he was born at *Abiles* in *Asturias*, in 1614. He began to design and draw in the House of *Pedro de las Cuevas*; and proceeded in the Colouring-part with *Bartholome Roman*. *Madrid* and other Cities and Towns abound with his Works; of which some in Oil are exceeding fine. He drew a Picture of *Jesus*, *Mary*, and *Joseph*, which is in the Church of the Convent of *Benedictine* Monks of the Advocation of *St. Martin*; the Colouring whereof is extolled by all the Painters as being of a

superior Excellency. He drew a beautiful *Magdalen* for the *Almirante de Castilla* to be hung up in the Hall, which he adorn'd with the Paintings of the most eminent *Spaniards*. There are two Pictures of his in the famous Chapel of *St. Isidore Labrador* in *Madrid*, at the Sight whereof all Praise becomes mute, and is swallow'd up with Admiration. *Segovia* too possesses some of his Works. He did likewise a famous Picture for the Convent of the *Trinitarians*, of the City of *Pamplona*, of the mysterious Institution of these sacred Religious ; wherein he exhausted all the Excellencies of the Art ; nay, there's a rough Draught of his now in one of his Disciples Hands, which is worthy of Admiration. He drew Faces excellently well, and all so much resembling the Life, that they are perfectly surprizing ; besides a supreme Goût which Heav'n bestow'd on him in a Tint, between *Titian* and *Vandyke*, so that, equalling them both, he was superior to either. His Painting was amiable, soft, and tender. He died 1685.

Don

173. *Don Bartholome Murillo,*

PAINTER; he was born 1613, at *Pilas*, a Town five Leagues from *Seville*. He was a Disciple of *Juan de Castillo*; and after he had learn'd enough to maintain himself by painting such ordinary Things, as were usually put to sale at Markets and Fairs, he made up (a Custom which prevail'd very much at that Time) a Cargo of Pictures for the *Indies*. Coming to *Madrid* he got into Favour with *Velazquez*, by whose Means he frequently saw all the best Paintings at Court, and the *Escorial*, and in other Royal Palaces, and Noblemens Houses. He copy'd many Pieces of *Titian*, *Rubens*, and *Vandyke*, whereby he much improv'd himself in Colouring, not neglecting the Designing-part from the Statues, and in the Academies of *Madrid*; and more by the Correctness and grand Manner of *Velazquez*, whose Communication was of great Service to him. He return'd to *Seville*, where studying from Nature (according to the Practice he had observ'd in *Velazquez*)

he painted, at that Time the famous Cloister of the Convent of *St. Francis* ; in which is discoverable that Force of *Clair Obscure*, so different from what he afterwards practis'd. He wrought all after Nature, preserving however the Ideas of what he had seen and studied ; and altho' some foreign Authors have said that he had been in *Italy*, it is not true. But the Case is, Foreigners will not allow any *Spaniard* the least Sprig of Laurel in this Art, unless he has *paid Custom* in *Italy* ; not considering, that *Italy* has transferr'd itself to *Spain* in Statues, eminent Paintings, Prints and Books ; and that the Study of Nature, together with the foresaid Auxiliaries, abounds in all Countries ; not to mention the famous Men who have come from thence, and have left with us their School and their Works, from *Philip II's* Time to this present ; to which we may add the *Spaniards* who have travell'd into *Italy*, and have return'd fraught with Instructions from thence. After the Work of the said Cloister (either thro' the Force of his Fate, or the Flattery of popular Ap-

Applause) *Murillo* gave into Sweetning the Tint more, and Weakning his Shades; but yet with so exceeding a Goût, that in this Particular no Painter, either *Spaniard* or other, excell'd him: Accordingly at this very Time, out of *Spain*, a Picture of *Murillo's* is more esteem'd than one of *Titian's* or *Vandyke's*; so powerful is the Blandishment of Colouring, to attract the popular Breath and Applause of the many. There are some of his Works so extreamly fine, in the Hands of the Virtuosi, that they are truly glorious to behold! And among others there are several large Pictures in the holy Church of *Seville*: and many more in the Church of the *Capuchins*; and in that of *la Charidad* in the said City, there are so many and those so astonishing, that no-body, who either loves or practises the Art, but as soon as he sets his Foot within the Place is so enraptur'd, that 'tis a good while before he can come to himself, or recover the Use of his Speech. *Granada* likewise prides herself in the Advantage of possessing some of his Works, and *Cordova* no less. In Face-painting,
he

he was also eminently skill'd ; nor ought I to omit the excellent Talent he had for Landskips, which occasionally offer'd in his Histories. He died 1685, aged 72.

174. *Don Joseph Ramirez,*

WAS born at *Valencia* and a Disciple of *Geronimo de Espinosa*, and so like his Master in his Manner of Painting, that many People have taken his Works for his Master's. There are some Pictures of his Hand in the Cloister of the Congregation of *San Felipe Neri*. He died in the foresaid City, 1686, and little more than 60 Years of Age.

175. *Don Joseph Donoso,*

PAINTER and Architect, was a Native of the Town of *Consuegra*, and a Disciple of his Father. He went to *Madrid*, and was under the Instruction of *Francisco Fernandez*, till he was 18 Years of Age ; when he went over to *Rome*, to prosecute his Studies, for the Space of seven Years, where he became a great Painter, an excellent Per-

Perspectivist, and a consummate Architect. He afterwards return'd to *Spain* and came to *Madrid*, where he perfected himself in Colouring, in the School of *Don Juan de Carregno*. In the Convent of *la Victoria*, he drew Heads to a surprizing Degree, and Pieces of Architecture and Perspective excellently well. He wrought the Conception of Our Lady, which is in the *Presbyterio* of the Parish-Church of *St. Nicholas*, and is one of his most valuable Works and in the best Goût of any that ever went out of his Hands. He likewise drew the Supper of Our Lord with his Apostles, together with admirable Pieces of Architecture and Perspective, which illustrated his Histories in such Manner that they seem'd to be of *Paul Veronese*. There is likewise in a Chapel the two Saints *Justus* and *Pastor*, an incomparable Thing! He also drew the Plans of several Edifices. He died at *Madrid* 1686, aged 58.

Man-

176. *Manuel Gutierrez*, Sculpt.

HE was a Native of the Town of *Palacios de Benayel*, in the Neighbourhood of *Burgos*. He was a noted Sculptor, and Co-temporary of *Pedro Alonso de los Rios* at *Madrid*, and much an Imitator of his Study ; there are of his Works in the Convent of *Calceate Carmelites*, and in the Church of the *Noviciate* of the Society of *Jesus*. He died in *Madrid* 1687, little more than 50 Years old.

177. *Don Simon de Leon Leal*,

PAINTER, was a Native and Inhabitant of *Madrid*. He was one of *Pedro de las Cuevas's* Scholars ; and continuing in his Study from Nature, and copying celebrated Pictures, he arriv'd to be one of the greatest Painters in *Madrid* ; convincing Proofs of this are his numerous and famous Works ; and among others he painted the principal Piece of the Great Altar of the
New-

New-Church of the *Noviciado* of the Society of *Jesus*, which is about seven Yards high. There is likewise at *Toledo* an excellent Picture of his, in the Church of *las Madres Capuchinas*, over-against another of *Carlo Maratti*. He followed *Vandyke's* School, as well in Great as in Small, with much Beauty and freshness of Colouring. He died in *Madrid* 1687, aged 77.

178. *Don Lorenzo de Soto,*

Painter, was born at *Madrid*, and a Disciple of *Benito Manuel* a famous Landskip Painter; and accordingly *Don Lorenzo* applied himself more to Landskips than Figures, tho' he did not want for a Capacity in that Part too; but he did not cultivate the latter so much as the former, in which he undoubtedly was excellent and made them very like those of his Master. He likewise wrought some Pieces with little Histories of holy Anchorets of both Sexes, with singular Success and Esteem. He died at *Madrid* 1688, aged 54.

Don

179. *Don Pedro Athanasio,*

Painter, was a Native of *Granada*, and Scholar of *Alonso Cano*. He had a more than ordinary grand Goût and a Sweetness of Colouring, not without being indebted to the Works of *Pedro de Moya*, together with the *Vandyke* Manner, which he took a great Fancy to, and obtain'd it with that Felicity that he ingross'd to himself the popular Applause. There are many and very good Pieces of his in the *Cartusian* House in *Granada*; and in the Cloister of Our Lady of Grace, are many very good Ones; and one whose Subject is the most Holy Conception a *Phoenix* in its Kind! He was a good while at *Seville*, where he gave demonstrative Proofs of his Ability, in some private Works, and afterwards (in 1680) came to *Madrid*, where, he used to say, he fear'd none but *Lucas Jordan*, and not any *Spanish* Painter whatever; but in Truth he was a great Boaster. He died at *Granada* 1688, not much above 50 Years old.

Done

180. *Don Nicolas de Villacis,*

PAINTER, was a Native of the City of *Murcia*. He was a Disciple of *Velazquez*, and then went to *Rome* to compleat himself thoroughly as he did, in the most exquisite Parts of the Art. Returning to his Native Country, he followed his Studies there, and was very exact in his Drawing; being extremely accurate, and tedious in finishing his Works. The Stile of his Colouring, in *Fresco* and in *Oil*, was very agreeable, as having learn'd it in *Italy*. He did in *Murcia* several great Works both in private and publick. He died 1690, at no very great Age.

181. *Antonio Castrejon, Painter.*

WAS a Native and Inhabitant of *Madrid*. He was well versed in the practical Part of Painting; and altho' he was a *Mannerist*, he had a great Freedom and Ease in Inventing: He had a very good Hand at little Histories, in
small,

small, of which many are to be seen in the Perspectives of *Don Roque Ponce* and *Joseph Garcia*, and in some Garlands of *Gabriel de la Corte*. He painted also a good deal *in great*, as may be seen in the Parish-Church of *St. Michael*, and in that of *St. Giles* at *Madrid*. He died 1690, aged 65.

182. *Don Sebastian Mugnoz*,
King's Painter,

WAS born at the Town of *Navalcarnero*, and was a Disciple of *Claudio Cblo* and one of the brightest of 'em. At 26 Years of Age he went to *Rome*, to study under the Correction of *Carlo Maratti* : and at 30 he return'd back to *Spain*, where he began to shew his great Ability, as well in the Academies, in Designing and Drawing, as in several Paintings in Oil and *Fresco* which offer'd themselves ; and especially in the Royal Palace ; there is also a large Piece of his of the Funeral of the Queen of *Spain*, *Donna Maria Luisa de Orleans*, (*Charles II's* Consort) in the Convent of the *Carmelites Calceate*, at *Madrid*, where he died 1690, aged 36.

183. *Don Juan de Valdes,*

Painter, Sculptor, and Architect, was born at *Seville*: He went to *Cordova*, where he painted, in the Church of the *Calceate Carmelites*, some Women-Saints drawn to the Middle, with so much Beauty of Design, Colouring, and Handling that they seem to be of *Velasquez*; and undoubtedly they are done from the Life, since they have the very Vivacity and Truth thereof. Returning to *Seville* he made a celebrated Picture for *la Charidad*, of the Triumph of the Cross, a most curious Piece! and there likewise is an Hieroglyphick of Death, representing a dead Corpse corrupted and half devour'd with Worms, which gives an Horror and Dread to look at it; besides it is so natural, that many seeing it, inadvertently, have either shrunk back with Fear, or stopp'd their Noses, lest they should be infected with the Stench of the Corruption. In short, our *Valdes* was a very great Designer; an excellent Perspectivist, Architect, and Sculptor; particularly in making Clay-

K Models

Models he had a wonderful Readiness. He presided many Years in the Academy of the said City, and design'd therein with the greatest Mastery and Facility of any. He died at *Madrid* 1691, aged 60.

184. *Don Juan de Laredo,*

PAINTER, was born at *Madrid*, and a Disciple of *Rici*. He painted in Perspectives; and excell'd in the Manage of *Distemper*, and especially for Groves, Gardens, and Cottages. He died at *Madrid* 1692, aged 60.

185. *Don Bartolome Perez,*

THE King's honorary Painter, was born at *Madrid*; and was Son-in-law to *Arellano*; and came to paint Flowers full as well as his Father-in-law, for whom his Son used to paint the Figures in some of his Pieces. He had likewise a particular Grace and Beauty in painting Curtains. He died at *Madrid* 1693, aged 59.

Don

186. *Don Claudio Coello,*

PAINTER of the Bed-Chamber and Architect. He was a Native of *Madrid*, and a Disciple of *Francisco Rici*. He grew a very great Proficient as well in History as in Architecture and Perspective, both in *Distemper* and *Fresco*. He did two Portraits in the Parochial Church of *St. Andrew*, which seem as if done by *Velasquez*. He copied much the Originals of *Titian*, *Rubens*, *Vandyke*, and others, by which Means he vastly improved his Colouring. He painted some Things in the Cupola of the Chapel *del Santo Christo*, in the Imperial College, so exceeding curious that 'tis no exaggerating to say they come up to *Anibal*; for in truth, it is impossible to out-do them. He also executed another famous Work in *Zaragoza*. On Occasion of drawing the King's Picture, his Majesty order'd a Patent to be expedited constituting him Painter of the Bed-Chamber, with all the Wages, Allowances, and Emoluments thereunto belonging; a House to reside in, and the Key of Harbinger to the Household. He did many fine Things in the Palaces, and in the Churches of *Madrid*; and in order

to make the best Choice of an Outline, he wou'd put the Life into thirty different Positions. He left many good Disciples, particularly *Don Sebastian Mugnos*, who was Painter to the King, and *Don Theodoro Ardemans*, now the Maestromayor and Painter of the Bed-Chamber to his Majesty. He died at *Madrid*, 1693.

187. *Don Pedro de Mena*,

SCULPTOR, was born at *Adra* in the *Alpujarra* (Mountains.) He was a Disciple of his Father, and afterwards of *Alonzo Cano* in *Granada*. His first famous Work was a Statue of Our Lady for the Church of the Town of *Algendin* near *Granada*; and in the Convent *del Angel* are some Statues which, for expressing the Passions of the Soul, are the Admiration of all *Granada*. He wrought a World of very fine Things in *Malaga*. He did also a very curious Piece of *Christ* in his Agony, for Prince *Doria*, which he sent to *Genoa*; and in his own Opinion it was the most perfect of all his Performances. He did for *Cordova*, in 1673, a *St. Peter* of *Alcantara*, in the Convent of *St. Francis* which

which is exquisite ! He was a general Artist in Wood, Stone, and Ivory. There are also very fine Works of his in *Madrid*, and a *St. Francis de Assis* in the holy Church of *Toledo*, very curious and highly valu'd. He did numberless Things with equal Estimation and Credit. His aptest and most eminent Disciple was *Don Miguel de Zayas*, a Native of *Ubeda*. He died in a good old Age at *Malaga*, 1693.

188. *Juan Arnau*, Painter,

WAS born at *Barcelona*, and a Disciple of *Eugenio Caxes* at *Madrid*. He went back to the Place of his Nativity where he manifested his great Capacity, in variety of Works ; particularly in the Cloister of *St. Augustin*, and in the Church of *St. Mary de la Mar*. He died at *Barcelona* 1693, after a Life of 98 Years compleat.

189. *Gabriel de la Corte*,

PAINTER, was born at *Madrid* ; the Son and Disciple of *Francisco de la Corte* (Painter of Perspectives.) He painted Flowers practically with a pleasing

ing Prettyness and a good Handling. He wrought Garlands which were enrich'd with little Histories by *Antonio Castrejon*, of *Marias de Torres* and others. He died in the said City 1694, aged 46.

190. *Juan de Sevilla*, Painter,

WAS a Native and Inhabitant of *Granada*. He perfected himself in the School of *Pedro de Moya*, and follow'd very successfully the florid and *Vandykish* Manner of his Master. He followed the Stile and good Taste of *Rubens*, so nearly, that in truth his Manner of Painting seemed to be of the School of *Rubens*. Both *Granada* and *Cordova* have of his Works. I saw them lately put up; and they were nicely curious, of great Sweetness and Freshness of Colouring, and a grand Goût in touching up the Lights. He painted a good deal, both in *Distemper* and *Oil*. He died at *Granada* 1695, turn'd of 66.

191. *Don Joseph de Ciezar,*

PAINTER, was a Native of *Granada*; Son and Disciple of *Don Miguel Geronimo de Ciezar*. He was a great Painter in *Distemper*; and altho' he did every Thing well, yet his more especial Excellence lay in Landskips, and in Flowers, which he painted with so much Delicacy, Propriety, and tender Softness, that tho' done in *Distemper*, in some Screens, it seem'd as if the Air would put them in Motion. He painted also many Things in *Oil*, at *Madrid*, where he died 1696, aged 40.

192. *Juan de Cano de Arevalo,*

PAINTER, was a Native of the Town of *Valdemoro*, four Leagues distant from *Madrid*. He painted Fans so exquisitely, that, for this Sort of Work, there was none in *Spain* equal to him. He likewise painted large Things in *Distemper* and in *Oil*, but not with so much Beauty. He died at *Madrid* 1696, aged 40.

193. *Don Diego Gonzalez de Vega*, Painter,

WAS born at *Madrid* and lived there. Has was a Disciple of *Francisco Rici*, and one of the ablest of 'em all, and who nearest imitated his Manner, as is plainly seen in his many publick Works as well as private; but above all other his Paintings, the good Taste is most conspicuous in that which is placed at the *Discalceate Carmelites* House in *Madrid*: The Subject is, St. *Juan da la Cruz* writing, and the Holy Ghost enlightening him, and with great Display of Glory, accompany'd with little Angels; the whole executed with a grand Goût and Beauty of Colouring. He died at *Madrid* 1697, aged 75.

194. *Don Juan Nigno de Guevara*, Painter,

WAS born at *Madrid*, but lived in *Malaga*. He ow'd his first Instructions to *Miguel Manrique*, a Native

tive of *Flanders* and Disciple of *Rubens*. Afterwards he took a Journey to *Madrid* and attended the School of *Alonso Cano*, and became such a Proficient as to equal, if not surpass the Paintings of his Master ; for he always preserv'd the Milk, as it were, which he first suck'd in *Rubens's* School. Some of his noble Works are to be seen at *Malaga*, in the Church of *la Charidad del Triumpbo*, and in the Cathedral of *St. Juan de Dios difunto* ; where is, besides, a famous Picture of *St. Michael*, a very bold Figure ! He painted the Cloister of *St. Augustin's* Convent at *Cordova*. He drew some Faces which really seem to be of *Rubens* or *Vandyke*. He painted the Cloister of *St. Augustin's* Convent in *Granada*. In which Pieces he discover'd grand Notions of Design, a brisk and gallant Pencil, and a noble and superior Taste throughout. There is an admirable Picture of his drawing, which he gave a Friend, rather than he would sell it for less than its Value to an ignorant and covetous Fellow ; it is now placed at the great Altar in the Church of *St. Peter de Alcantara*,
in

in the said City of *Malaga*. In my Opinion, he did not come short of *Murillo* in any Thing; and what is more, in the Art of Design and Drawing, *Nigno* had the Advantage of him. He ended his Days at *Malaga* 1698, in his 67th Year.

195. *Alonso del Arco,*

PAINTER, commonly call'd *el Sordillo de Pereda*, was born at *Madrid*, and was a Disciple of *Don Antonio de Pereda*. He was deaf and dumb from his Birth. He arriv'd to a Degree of a very good Painter, especially of Faces which he did excellently well and very like. His best Works are in the Chapel of Our Lady *de la Novena*, which belongs to the Comedians of *Madrid*; he wrought so abundantly, that there's scarce a Church or House at *Madrid*, but has something of his doing. Even in his Youth he painted some Histories, with a superior Taste in Colouring, and shew'd a great deal of Care and Study in the Drawing. He painted likewise in *Distemper* admirably well; he died at *Madrid*, aged 75 1700.

196. *Fray Eugenio Gutierrez,
de Torices.*

HE was a great Sculptor and Painter of Wax, to that Degree that *Colona* and *Miteli*, upon seeing some of his Works, cried out, *A Miracle !* Some of them are placed in the best Cabinets of the greatest Princes of *Europe* : besides abundance which remain at *Madrid* ; where he died at the Age of four-score Years.

197. *Pedro Roldan,*

SCULPTOR, Painter, and Architect ; He was a Native of *Seville* and lived there. He was the first that made Boys Heads, with a becoming Disposition and Fulness of Hair ; for before, they were all used to be made with three Tufts, one at the top, another on each side of the Face ; he had an uncommon Capacity for every Thing. Among other his publick Works, there is an Interrment of Christ, in the Altar of the Church

Church of *la Caridad*, consisting of Figures even bigger than the Life; and what adds not a little to their Beauty, is their having receiv'd the Colouring and Carnation, from the eminent Pencil of *Don Juan de Valdes*. There is, moreover, an Image of the Immaculate Conception, in *Cordova*, in the Church of the *Discalceate Trinitarians*, a Capital Piece! Again, there's a Virgin-mother *de los dolores* (Sorrowing) call'd Our Lady *de la Antigua*, which is ador'd by all *Seville*; the Cathedral of *Jaen* too has of his Works. He died at *Seville* Anno 1700, aged 76.

198. *Don Pedro Nugnez de Villavicencio*, Painter,

WAS a Native of *Seville*, but he learn'd the Art at *Malta* in the School of the *Chevalier Matias* (otherwise call'd the *Cavalier Calabres*) and made such Improvements, that it was remarkable, the Things he copied after his Master were not to be distinguished from the Originals. Of this Class I saw a
Mary

Mary Magdalen of his Hand, which I took to be done by the *Chevalier Matias*. Besides these, he wrought many Things of his own Invention, following *Murillo's* Stile, in some toying Sports and wanton Diversions of little ragged Boys, done from the Life; one whereof I have seen, executed with extreme Propriety. Above all, he excell'd in Faces, both as to drawing with perfect Likeness, and with all the Strength of Painting; following that great School of his Master, which was that of *Guerchino*. He died at *Seville* Anno 1700, aged 60.

199. *Don Francisco Ochoa, y Antonilez*, the learned Painter.

HE was born at *Seville*, and made such Proficiency in the School of *Murillo*, that happening to see, at *Madrid*, a Picture painted upon Copper by him, of Our Lady, with her most Holy Son an Infant when in *Egypt*, attended by some tender-hearted Women washing the Infant-God's Linnen and hanging it

it out to dry, I concluded it to be *Murillo's*, and valu'd it at an hundred Crowns, being about a third Part of a Yard in Size. He likewise drew small Portraits exceeding well. He died at *Madrid* 1700, aged 56.

200. *Pedro Alonso de los Rios,*

SCULPTOR, was a Native of *Val-ladolid*, and Disciple of his Father *Francisco Alonso*, a very agreeable and graceful Carver. Our *Pedro* dwelt in *Madrid* and was highly esteem'd for Carving, and well deserv'd to be so, witness his Works in *Madrid* worthy of the greatest Applause. They are in the Chapel of Confectioners in the Parish of *Santa Cruz*; in the great Chapel of *St. Martin*, and in that of *St. Gertrudis Magna*; and in *St. Philip el Real*, with many more. He died *Anno* 1700, at *Madrid*, somewhat turn'd of 50.

Fran-

201. *Francisco Guirro*, Painter,

WAS born at *Barcelona*, and a very excellent Painter, witness the large Piece he drew of *St. Monica*, Widow; which is to be seen in the great Altar of the Convent of the *Augustin Recolets*, of the Advocation of the said Saint. He died in 1700, aged 70.

202. *Mateo Gilarte*, Painter,

WAS born at *Valencia*, and a Disciple of *Ribalta*; and after he had gone thro' his Courses in the Academies of those Parts, he remov'd to the City of *Murcia*, where he gave convincing Proofs of his Ingenuity, being thoroughly grounded in the Art of Design, and endow'd with a good Goût in Colouring, both in *Oil* and *Fresco*. There also he painted the Church of Our Lady *del Rosario* in *Fresco*. He painted also the Battle of *Lepanto*; and it is said that in order to make this Work the more magnificent,
he

he engaged the Assistance of the famous *Battalift Juan de Toledo*, Captain of Horse. He died in 1700, aged 53.

203. *Bartholome Vicente*,

Painter, was born in the District of *Zaragoza*; and learn'd the Principles of his Art at *Madrid* under *Caregno*. Afterwards he found Means to be admitted into the *Escorial*, where he employ'd seven Years in copying many of the most valuable Pictures there: Then he went to *Zaragoza* where he perform'd not a few excellent Things, abounding with Fancy, and of a beautiful Colouring like *Bassan's* Manner which he imitated. He had likewise a rare Hand at Landskips, and succeeded very well in *Fresco*. He died *Anno* 1700 in the said City, in his 70th Year.

Don

204. *Don Francisco de Vera*
Cabeza de Baca, Painter.

HE was born in the City of *Calatayud*, in the Kingdom of *Aragon*; and receiv'd his first Instructions in the Art, from no less a Person than his Highness *Don John* of *Austria*. He exercis'd Painting only to oblige some particular Friends, especially with Portraits which he drew admirably well. He died in the City aforementioned, in 1700, aged 63.

205. Other Celebrated Painters of the City of *Zaragoza*.

THE renown'd City of *Zaragoza* has produced other Painters besides those already mention'd, whose Capacity, tho' it was not general, yet they had an excellent Talent in particular Things: as in Face-painting, *Assensi*; in Flowers, *Polo*; in Landskips, *Pertus*; in Battles, *Rabiella*; and in Architecture and ornamental

mental Embellishments, *Francisco Plano*, who, some will tell ye, was not at all inferior to the celebrated *Bologneses*, *Colona* and *Miteli*. All these died in 1700.

206. *Gregorio de Mesa,*

SCULPTOR, was a Native of the City of *Calatayud* in the Kingdom of *Aragon*, and liv'd in the City of *Zaragoza*. He studied in the Academies of *Tolosa* in *France*, in which he attain'd to such a Degree of Skill as to be the Author of celebrated Statues, both for Size and Value ; such as the *San Miguel de los Navarros* in *Stucco*, in *Zaragoza*, bigger than the Life ; and two others of *St. Bruno*, extraordinary Pieces ! for the *Carthusian House of Aula Dei*. He died in 1701 in the said City, aged little more than 60.

207. *Miguel de Rubiales,*

SCULPTOR ; he was born at *Madrid*, where he lived and died. He was a Disciple of *Pedro Alonso*, and
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an exquisite Sculptor, as is apparent in a *Christ* taken down from the Cross, which is in the College of St. *Thomas* in *Madrid*, &c. He died there *Anno* 1702, aged 70.

208. *Don Isidoro Arredondo,*

PAINTER to his Majesty; the Town of *Colmenar de Oreja* gave him Birth, and *Don Joseph Garcia* his first Rudiments in Painting; he was afterwards under the Discipline of *Don Francisco Rici* at *Madrid*. *Rici* died, and left *Don Isidoro* Heir to his Collection of Paintings, which was very considerable; for *Rici's* Drawings, Sketches, and Plans, were both innumerable and inestimable. *Don Isidoro* was the Author of many publick and private Works in *Madrid*, especially of a large Picture Twenty Foot high of *Christ's* Incarnation to be sent abroad; he painted likewise in *Distemper* and *Fresco*. He died at *Madrid* 1702, aged 48.

209. *Mosen Vicente Bru,*

Painter, was born at *Valencia* and brought up to Painting under *Conchillos*. Some of his Works are to be seen in the Church of *St. Juan del Mercado*, and are unquestionable Proofs of his Genius. After his Death a *Frenchman* (a Lover of Painting) made a Purchase of his Drawings, at a great Price. He died in the said City, *Anno* 1703, not more than 21 Years old.

210. *Don Vicente de Benavides, Painter,*

WAS born at *Oran*. He came to *Madrid* and was a Disciple of *Rici*. As for Figures, he had no great Taste; in Perspective, Architecture, and Decorations, he was eminent, executing the Whole, with a most singular Exactness and Dexterity which he had acquir'd in *Distemper*; nor had he less Skill in *Fresco-painting*, as is visible in divers Works both within and without *Madrid*; where he died 1703, aged 76.

Donna

211. *Donna Luisa Roldan,*

AN Eminent Sculptress, was born at *Seville*. She was the Daughter and Disciple of *Pedro Roldan*, a noted Sculptor. She went to *Madrid*, where she carv'd an Image of *Jesus of Nazareth*, of a Bigness proportionable to the Life, of such exquisite Beauty and at the same Time so full of a compassionate Concern, that it was the Astonishment and Admiration of the whole Town. And such was the Amaze I was in at seeing it, that I thought it an Irreverence to view it without Kneeling, for it seem'd to be the very living Original itself; and having admired it and carefully survey'd it for a good Space, I went and sat down: and returning once more to look at it, I told my Friend, I would not sit down in the presence of the Image, unless they cover'd his Majesty! So great a Respect and Veneration it caus'd in me, that I solemnly aver I want Words to declare it! For not only the Expression (which I have already mention'd)

tion'd of the Head, but the Hands and Feet were so divinely executed, with some Drops of Blood trickling down, that the Whole appear'd to be very Nature itself. This supreme Prodigy of Art was accompany'd with an Effigy of his most Holy Mother sorrowing, no less to be admir'd than the other; and they are both placed in the Town of *Sisante* in *la Mancha*, adjoining to *San Clemente*, in a Convent of Barefoot Nuns, with the Title of *Jesus Nazarenius*. She died in 1704, at *Madrid*, not quite 50 Years of Age.

212. *Lucas Jordan*, King's Painter.

WAS born at *Naples* 1628' (tho' originally of *Spanish* Extraction.) His Father was a Painter, and work'd for his own Shop, on which Occasion he began to practise at so tender an Age, that in my hearing he told the King (*Charles II.*) *In the same Manner that they give little Children the Primer to learn to read in, so he was put upon Drawing; by which*

which means Painting became so natural to him that, by the Time he was seven Years old, he said, he had done Things which, for a Boy of his Age, were much admired. And by thus early beginning, and busying himself in Painting, as it were for the Shop or the Market, he acquir'd such Facility of handling his Pencil, that he out-stripp'd those who were the most vers'd in the Practical Part: and his Father wou'd often say to him, when he hasten'd him, *Luca fa presto* (Luke, make haste) and by this Name he was more known in Italy than by his own Name. He afterwards apply'd himself to the School of *Joseph de Ribera el Espagnoletto* (Spaniolet) to whose Stile he lean'd so much and follow'd his Manner so close in several of his Pieces, as to puzzle the most discerning Criticks to distinguish them from his Master's Hand. He remov'd to Rome, where he not only study'd all the noble Remains of Antiquity but made Draughts of them; and copy'd many Originals of the most celebrated Painters, with so intense an Application that, making himself perfect Master of the different Stile

and Manner of each, he attain'd to imitate them all so well, that People are every Day deceiv'd by his Paintings; now mimicking *Raphael*, then following *Titian*, sometimes keeping *Tintoret* in his Eye, and other times sticking close to *Coregio*, or some other great Master; insomuch that it is not every Pretender to Painting that can distinguish them from the Performances of those excellent Hands. He likewise at this Time apply'd himself to the School of *Pedro de Cortona*; and assisted him in the celebrated Works which he painted in *Fresco* at *Rome*, acquiring, in this Branch of Painting, so superior a Handling and so noble and free a Stroke, that he arriv'd to the Height of whatever could possibly be perform'd in that Way, not only with respect to the Elegancy and Refinedness of Taste but in Celerity of Working, which was so incredibly prodigious that he would dispatch more Business in a Day than any other could in a Week. Returning to *Naples*, he was so much employ'd in Painting for different Princes of *Europe*, that his Reputation was spread far and wide, not only by the fore said Means,

Means, but also because all the Vice-Roys used to carry or send his Paintings to the King (*Charles II.*) Infomuch that his Majesty, desiring to see him paint and to have him do some thing in *Fresco* at the *Escorial*, invited him to come over into *Spain* in 1692, ordering him to be paid for that Purpose 1500 *Ducats de plata*; permitting whatsoever he brought in his Ship with him to enter Custom-free, which was no small Quantity; honouring him with the Golden Key, as Groom of the Bed-Chamber, dispensing with his Attendance, that he might be more a Master of himself and his Time. It was in *May* 1692, that he arriv'd at *Madrid*. There is a common Report that he painted *St. Michael's Triumph* in 24 Hours, in Competition with *Claudio Coello*, but it is all a Fiction, for I was Witness of the Whole. He did not finish that Work in 24 Hours, nor 24 Days neither. For the King having commanded that no body should be admitted into see *Lucas* at Work, that he might not be hinder'd; his Majesty sent to tell me, that that Order did not extend

tend to me. It is impossible to enumerate or express the Number and Beauty of his Compositions in *Madrid*, the *Escorial*, and *Toledo*. *Lucas Jordan* employ'd only two Years in painting ten arch'd Cielings of the Church and Staircase belonging to that Palace (the *Escorial*) to which if we add his Sketches and Drawings painted with great Masses of Colour, his Cartoons, and the like preparative Materials, one would think a Man's whole Life little enough to execute it. This Artist was much celebrated for his Facility and Expedition in painting in *Oil*; but as to *Fresco*, he outdid all and himself too. His Works were gallant, brave, and rich with beautiful Drapery, charming Airs, and lively Ornaments; his Manner in *Fresco* was finish'd, well empast'd, and smooth as in *Oil*; and therefore his Manage in *Fresco* did no Prejudice to his Practising in *Oil*, but rather made it easier to him; and the same will happen to all that shall manage in the same Manner. By the King's Order, he imitated some ancient Painters, viz. *Raphael*, *Coregio*, *Titian*, and *Spaniolet*, without Cessation or any Respite, not
even

even on Holidays; and happening to let slip one Day without Working he said, speaking of his Pencils which had lain idle, they are desirous of being my Superiors and Master, but I must have them subject to me and under my Feet. His constant Task was (especially in Summer) from 8 in the Morning till 12; from thence till 2 he pass'd the Time in Eating his Dinner and Reposing: after which he resum'd his Task till 5 or 6 in the Evening, and then he went abroad to take the Air in a Coach which the King kept on purpose for him with express Orders, that it should be always ready to attend him whenever he desired it; and thus he lived without spending a single *Maravedi* of his own on any Account whatever: In short, he got Money so fast that he was not worth so little as 200, 000 *Ducats*, and highly in the Esteem of all the Kings and Princes of *Europe* of his Time. In the Year 1702, *Philip V.* having determin'd to go over to *Naples* on the 8th of *February*, *Jordan* waited on him thither, and died in 1704, in the said City; the Almighty having been pleas'd to grant his Desire of not dying out

out of his Native Country ; which I have heard him many times ardently pray for, always concluding with a deep Sigh, *O Naples ; Dear, Dear Naples !* Of all his Disciples, the most excellent, that we know of, are *Simoneli, Paolo de Mateis,* and *Francisco Solimena*. He was 76, when he died.

213. *Don Francisco Ignacio
Ruiz de la Iglesia,*

PAINTER of the Bed-Chamber, was born at *Madrid* and lived there. He was first put to learn of *Camilo* and afterwards of *Carregno* ; but he improv'd much more in the Company of *Cabezalero*, not missing the Academies or neglecting the Study of the Statues and Paintings at Court ; whereby he laid a solid Foundation of Design, with a very sprightly and beautiful Colouring ; which Advantages placed him in the foremost Rank of Painters, and made his Name the Subject of all Conversation among the Virtuosi. He wrought abundance both for the publick Structures
and

and private Houses, with exquisite Study and perfect Exactness, for he gave himself very much to the Observance of Nature and the Models, and was, as it were, so tied to 'em, that when he did the Hairs of a Beard he would make them in a Manner as solid and massy as the Model represented them. He afterwards attach'd himself to *Joseph Donoso*. He painted much in *Fresco*, and very well, as is apparent in the Church of the Royal Hospital of the *Aragonians* in *Madrid*; the Whole executed with very beautiful Ornaments, Architecture, and Perspective, in which he had great Skill. Besides, he painted in *Distemper*, with extraordinary Art, as he shew'd (when the Queen *Donna Maria Anna* of *Neoburg* made her Entry) in the little Market-place or Square of *Madrid*; as also in divers Theatres and Curtains of the *Coliseum* of *Buen-Retiro*: but most of all, as is still to be seen in a large Picture in *Distemper*, which is placed in the Monument of the Royal Hospital of the *Aragonians*, in the Holy Week: Than which, nothing surely,
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can be better done; insomuch that it it seems to be in *Oil*. He died at *Madrid* 1704, aged 56.

214. *Fray Joachin Juncosa,*

PAINTER; he was a Native of *Catalonia*, and a Religious of the Monastery of the *Carthusian* House of *Aula Dei*, in the same Principality; he was an excellent Painter, when a Man of the *World*, and afterwards when a *Monk*, witness his Paintings in the Church of the said Monastery, which are perfectly well design'd and exquisitely finish'd! Before this, and being as yet a Layman, he painted abundance of Things representing the Fables and Fictions of *Paganism* (in which Sort of Learning he was very conversant.) These he did for private Families. He died in the forenamed Monastery 1708, aged 77.

Senen

215. *Senen Vila,*

WAS a *Valencian*, and a very excellent Disciple of *Estevan Marc*; exceeding nice in Design; insomuch that his Works have a notable Effect and look admirably well in the Outlines only. He wrought incessantly for more than 30 Years in *Murcia* till 1708, when he died; he was a very great Man in many Respects. He was renown'd for painting Sacred Story; he was likewise very learned and well read, in short an extraordinary Humanist, and a constant Attendant in the Academies of *Valencia*. He painted abundance of Things for Convents: in *St. Isabella's* in *Murcia* he did a prodigious Performance of History, in the large Chapel. Both within and without that Kingdom his Name was mightily extended. He was as great a Theorist as a Practitioner; no less skilful in Landskip-painting than in Limning; he was very modest in the Expression of his Histories, notwithstanding he was so great an Anatomist. *Don*

Lorenzo

Lorenzo Vila, his Son, had the Advantage of the Father, as to Invention and the Beauty and Softness of his Works, which were finish'd with great Practice, Neatness, and Spirit of Design, in which he every Day employ'd much Study, sometimes from Models, other times in the Academy, which he settled in *Murcia* for studying from the Life; and so great was his Affection to it, that he usually form'd Models in Wax or Clay, with the singular Approbation of the great *Don Nicolas de Busi* an *Italian* (who dwelt in *Murcia*) Sculptor to *Philip IV.* whose Effigy he carv'd proportionable to the Life; as also that of the Queen Mother. *Busi* died in the *Cartbusian* Monastery of *Valencia* about the Year 1709, in a good old Age, leaving many remarkable Works in *Murcia*, which he wrought at excessive Prices; but there are not Eyes to see them, nor Words to extol them. *Don Lorenzo* died in 1713, not 30 Years old.

Don

216. *Don Juan Vanchesel,*

P A I N T E R to the Queen, was a *Fleming*, the Son of *Juan Vanchesel* and one of his forwardest and most expert Disciples. The Father was a Disciple of *David Teniers*. Our *Vanchesel* trod in his Father's Steps and admirably well imitated him in Fishes, Birds, Beasts, and Landskips; and, in my Opinion, outdid him in Face-painting, in which he imitated *Vandyke* to that Height of Perfection, that I make no doubt but many of *Vanchesel's* Portraits will in Time be taken for *Vandyke's*. After some Time he came to *Madrid* (*Anno 1680*) and began to exercise his Talents at the House of a Countryman of his, where he was the Author of fine Performances, especially a large Family-piece of his Friend and Protector, representing him to the Life with his Wife and Children, &c. the Whole design'd and executed with great Art and Variety of suitable Action, and in it, himself, likewise drawn to the

M

Life,

Life, putting his Head out of a Window, to write his Name on the Wall; and were it not for this Circumstance, it might have pass'd for *Vandyke's* Drawing. He painted also the Portrait of a Man on Horse-back, so lively and resembling, (in a Size less than the Life,) that nothing but the Smallness of the Figures could have put it out of Doubt, which was the Picture, and which the Reality. He did abundance of other Portraits to the utmost Degree of Perfection, both as to Likeness and every Thing else. He died at *Madrid* 1708, aged 64.

217. *Don Francisco Perez
Sierra,*

WAS born at *Naples*, but came over into *Spain*, and lived in *Madrid*; he was the Son of *Don Martin Perez*, a *Spaniard* and a Native of *Gibraltar*. In *Italy*, he laid some Foundation with *Annelo Falcono* in the painting Battles, to which he was much inclin'd: and coming into *Spain*, as I said, he

he there continued his Application to Battles, with *Juan de Toledo*, who at that Time was at *Madrid*; and having vastly improved himself, he painted Battle-pieces with an excellent Stroke and a grand Handling; and likewise other Subjects, such as poor Cottages and Country-Hovels, little Night-pieces, and such like Things. He practis'd too in *Fresco* and *Distemper*, and was also a good Perspectivist. Afterwards he apply'd himself to the Painting of Flowers and Fruits by the Life, and arriv'd to so supreme an Execution therein, that it seem'd impossible to carry that Branch of Painting to a greater Height. Besides all this, he apply'd himself to painting the frolicksome Merry-Meetings of ordinary Pot-Companions, with variety of little Implements and trifling Gewgaws from the Life, and some Herb-Stalls, with all Sorts of Pulse and Garden-Stuff, disposed so artfully and with so good a Taste, that it was really prodigious. He died at *Madrid* 1709, after compleating his 82d Year.

218. *Don Pedro Ruiz Gonzales,*

PAINTER, was a Native and Inhabitant of *Madrid*. He learn'd not the Art of Painting, till he was advanced in Years, in the School of *Don Antonio Escalante* ; and altho' his Genius was then harden'd, yet he went on very well, and imitated his Master a good deal at first : but afterwards getting acquainted with *Carregno*, he improv'd vastly, as is apparent in variety of his Works, in the Church of St. *Justus* and St. *Pastor*, at *Madrid*, which discover a noble and a good Composition. He was a man exceeding bright and learned, and excell'd in Invention and Composition ; and, had his Judgment been equal to his Invention, he had been the first Man in the World ; for, in truth, his first Draughts seem'd to promise no less. I have seen a Piece of his, of the Judgment Hall of *Pilate*, where they are loading Our Saviour with the Cross, which had all the Appearance of *Paul Veronese*. Another I have

have seen of *Chrif*'s Sepulchre, which approach'd very near to *Titian* ; but his Execution, in the Great, was not answerable, as may be seen in the Vestry of of the Parish Church of *St. Gines*. He had a great Facility in designing any Subject whatever, and accordingly he left behind him an infinite Number of Drawings ; but then he was so fond of a Name, that, let the Thing be what it wou'd, a paultry Figure of the Academy, or the most inconsiderable Scratch with a Pen, it was not to go without his Name to it and the Date. He died at *Madrid* 1709, aged 76.

219. *Don Geronimo Secano,*

PAINTER and Sculptor; he was born at *Zaragoza*, where he laid-in some slight Principles of the Art, and then removed to *Madrid*; where, by frequenting the eminent Painters, and constantly attending the Academies, and copying excellent Originals, in which he spent some Years, he became a consummate Artist; and found himself Master

of Design, and expert in Colouring, in which he had indeed a singular good Taste. With these Advantages he return'd to *Zaragoza*, where he gain'd a great Esteem by his Paintings, of the Excellency whereof there are not a few Vouchers; such as those in the Chapel of St. *Michael* in that City, and the Cupola thereof, painted in *Fresco* with a masterly Goût. Afterwards, being now turn'd of 50, he took to Sculpture, which he easily conquer'd and came to be eminent in that also. Among other Works of Statuary he executed those of the Chapel of St. *Laurence* in that City, with great Judgment, Command, and Address. He died there 1710, aged 72.

220. *Don Lorenzo Montero*,

PAINTER, was born at *Seville*: and was a very good Painter in *Distemper*, particular in Architecture, Ornaments, and Targets. He was much admir'd for drawing Fruit, Flowers, and Landskips, when he came to *Madrid* in 1680; but above all for his Skill in painting the Scenes and Decorations for the
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Theater of the *Coliseum* of *Buen Retiro*. He painted also a Chapel, which is at the Foot of the Church of St. *Jerom*' in *Madrid*. He had not so good a Hand at Figures, and therefore in Things of Consequence he made use of other Artists. He died at *Madrid* 1710, aged 50.

221. *Don Mathias de Torres*

Painter, was born at *Espinosa de los Monteros*, and remov'd to *Madrid*, where at first he painted very indifferent Things without any Correctness; but afterwards by cultivating an Acquaintance with *Don Francisco de Herrera*, and attending the famous Academies, and conversing with the most noted Painters, he chang'd his Stile and took to be correct, so that he became one of the foremost of the Faculty. He attain'd to a great Easiness in Inventing; he likewise wrought Landships, Histories in Little, and Battle-pieces mighty well; nor was he less skilful in Histories in Great, of which there

are many excellent Instances in the Palace of *Boadilla*, within two Leagues of *Madrid*; and in the Royal Monastery of *St. Jerom*, there's a good deal of his Painting. He was likewise a very good Performer in *Distemper*, as was manifested on divers Occasions of the Entries of the Queens, Funerals, Monuments, and Altars of Perspective: especially in that of the Canonization of *St. Rosa de Lima*, and in the Feast of the Merchants in the Convent of *St. Francis*, of which I obtained some Fragments; an excellent Thing! He mightily affected a Temperature and Moderation in Lights and Shades, following *Herrera's* Stile, so that if he had placed the Light in any one Part of the History, altho' it were not in the principal Figure, all the rest was left in the Shade, extremely faint. He died at *Madrid* 1711, aged 80.

Don

222. *Don Francisco Leonar-*
doni, Painter.

HE was an *Italian*, and born at *Venice*; he came over into *Spain* 1680, and settled at *Madrid*. He was so happy in hitting a Likeness, that none could outdo him in Portraiture. Of this Truth I have seen many demonstrative Evidences; especially a Head, and Hand, the Picture of himself, which, for the the Nicety and Delicacy of the Finishing, might have been taken for a Piece of *Lucas de Olanda*. He also painted Histories, tho' not in so supreme a Degree; but always in a grand Manner, and very free, and gave his Figures a very great Relief, by a proper Distribution of Lights and Shades. Of his Hand too are the Espousals and last Agonies of *St. Joseph*, in the Church of the College of *Atocha*, at *Madrid*. He died 1711, aged 57.

Juan

223. *Juan Conchillos*, Painter,

BORN at *Valencia*, and a Disciple of *Estevan Marc* (a Painter of great Repute, particularly for Battle-pieces.) He came to be a very great Painter, especially in Design. After some Years, he remov'd to *Madrid*, to see the eminent Performances there, and contract Acquaintance with the great Masters. Which done, he went back to *Valencia*, mightily improv'd in the Colouring Part, and no less in Design ; for he was very sedulous in frequenting the Academies, and in copying the best Pictures, without forgetting to study the celebrated Statues of the Court. And indeed he continued so to do all his Life-long, insomuch that he procur'd an Academy to be establish'd at *Valencia* ; nay, many Years held it in his own House. Among others, there are two celebrated Pieces of History 20 Palm's high, of his Painting, placed in the Parochial Church of *St. Salvador* in the said City ; and they are the best that ever went out of his Hands,

Hands, having shewn more Skill and Judgment, in those than in any of the rest of his Works. He had a prodigious Facility in making wash'd Drawings, of whatever Subjects came in his Way, or of any uncommon odd Accident, Situation, or Circumstance, which he chanced to meet with ; as it happen'd when I went to *Valencia*. He came, with a Disciple of mine, as far as the Inn at *Chiva*, to meet me ; and the next Day he shew'd me, in a wash'd Drawing, the whole Reception, with the Caleshes, the Inn, the Well and great Cistern of Water, which is over-against the House, with all the other Circumstances of the Country thereabouts ; also my Disciple embracing me and likewise every one of the Company, and himself too, with so great Propriety, that by the Actions, Motions, and Garb, it was presently known who each particular Person was. He died at *Madrid* 1711, aged 70.

Don

224. *Don Vicente Victoria,*

PAINTE R, was born at *Valencia*, but went over into *Italy*, and, at *Rome*, apply'd himself close to Painting, in the School of the renowned *Carlo Maratti*, where he made great Proficiency, especially in Face-painting, and in a good Understanding of Symmetry and Anatomy ; of which he was a very curious Observer. In Portraits, and every Thing else relating to the Imitation of Nature, he was really wonderful ; for Instance, he drew the Representation of a Table, upon Canvas, over which there hung some Drawings and other Trifles, which, I ingeniously own, I took to be the real Things themselves, and not Pictures of 'em. Returning to *Rome*, he was appointed the Pope's Antiquarian, with a very extraordinary Salary. He died there 1712, aged 54.

Gaf-

225. *Gaspar de la Huerta,*

Painter; he was born at *Campillo de Alto Buey*. From whence he removed to *Valencia*, not quite 6 Years old, and was lodged in the House of *Jesualda Sanchiz* a Female Painter; and under her he learned such Rudiments of the Art as his Mistress's slender Skill afforded. Afterwards, moved by his own happy Disposition, and the Dint of his Genius (which, it must be own'd, was very great) he so strongly devoted himself to the Study of Painting, that he rose to the first Rank of Painters in *Valencia*; for his Manner of Painting (besides a Sufficiency in Design) was vastly pleasing in the Colouring, whereby he ran away with the popular Applause to that Degree, that there's scarce a Church in the City and Kingdom of *Valencia*, which has not some of his Painting in it; in his whole Life he had gained 35, 000 Crowns, and died in the said City 1714, aged 73.

226. *Don Joseph de Mora,*

SCULPTOR to the King, was born at *Granada*, and a Disciple of *Alonso Cano*. When he found himself pretty well improv'd, he came to *Madrid*, where he prosecuted his Studies in the School of *Don Sebastian Herrera*; and made such further Advances, that his Works have often been taken for *Sebastian's*. He wrought abundance of Things for the Publick, and among others, the two Angels and young Children of the Passion, which are in the Chapel of Our Lady of the *Seven Dolours*, in the Royal College of *Atocha* in *Madrid*, an extatic Piece! He went back to *Granada* for his Health, where he lived about 30 Years, and where he wrought Numbers of excellent Pieces in Sculpture; especially for the Monastery of the *Carthusians* there. There are also of his doing eight Statues of so many different Saints, in the Chapel of Cardinal *Salazar* in the holy Church of *Cordova*. He was singular in one Thing,

(175.)

Thing, he would never let any body see him work ; neither did his most intimate Friends know where his Work-house was, tho' it was somewhere within the Walls of his Habitation ; but there was no Possibility of persuading him out of this particular Way of thinking, which made People say, he work'd in the Night, and walk'd abroad and took his Pleasure in the Day. He died at *Granada* 1724, aged, 86.

T H E E N D.



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